

Authorized Edition

guitar



GUITAR • VOCA

WITH
TABLATURE

GUNS N' ROSES



USE YOUR IMAGINATION

FULL CO
FOLD-O
INS



ROBERT JOHN

GUNS N' ROSES USE YOUR ILLUSION II

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GUNS N'



GENE KIRKLAND



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USE YOUR

ROSES



ROBERT JOHN



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ILLUSION II



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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		45	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



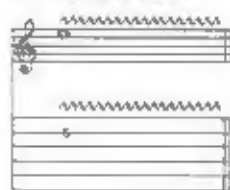
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



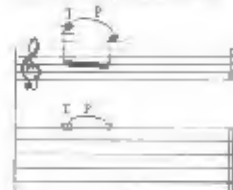
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



CIVIL WAR

Words and Music by
Slash, Duff McKagan
and W. Axl Rose

(Special Thanks Niven/James)



Tune down 1/2 step:

- ① = Eb ③ = C#
- ② = Ab ④ = Bb
- ⑤ = Db ⑥ = Eb

Moderately Slow $\text{♩} = 72$

Intro **w/Recitation (below)*
(Approx. 5 sec.)

Gtr. I (acous.) Em Rhy. Fig. 1

mf *let ring*

Em G D/F# (end Rhy. Fig. 1)

Em Gtr. III (whistled melody arr. for gtr.) G Em G D/F#

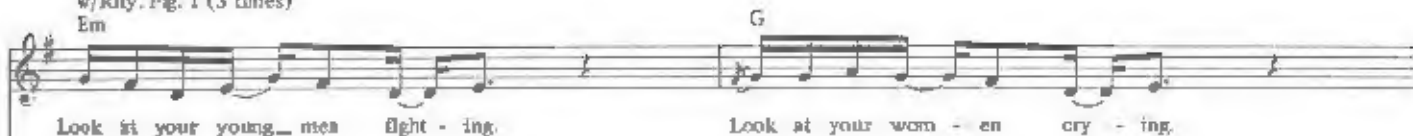
Gtr. II Riff A (elec.)

Gtr. I

The main musical score for 'Civil War' is presented in standard musical notation. It features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into several systems, each with a guitar part (Gtr.) and a bass part. The guitar parts include various techniques such as whistled melody, riffing, and rhythmic figures. The bass part provides a steady accompaniment with fingerings and string numbers indicated. The score includes dynamic markings like *mf* and *let ring*, and articulation marks like *st.* (sustain). The tempo is marked as 'Moderately Slow' with a quarter note equal to 72 beats per minute.

*Recitation: "What we've got here is... failure to communicate. Some men you just can't reach, so you get what we had here last week, which is the way he wants it. Well, he gets it! N° I don't like it any more than you men."

1st Verse
w/Rhy. Fig. 1 (3 times)
Em



Gtr. II

(end Riff A)

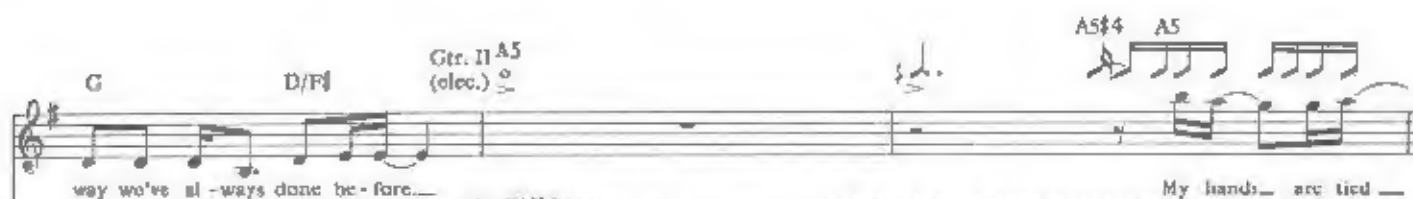
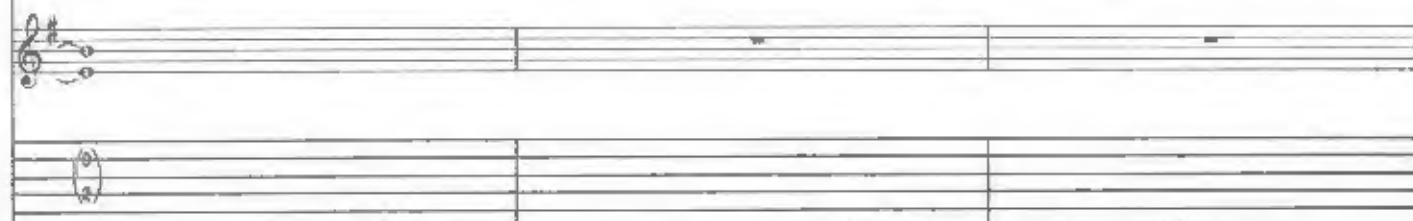


w/Riff A
Em
*Gtr. III
(acous.)



*Doubled by another acous. gtr.

sl.



Gtr. Riff B

My hands_ are tied_



2nd Verse

Rhy. Fig. 2

E5

ⓐ open E

ⓑ open E5

④ G

D/F#

E5

the bil-lions shift from side to side, and the wars go on with brain-washed pride for the

Rhy. Fig. 2A

1/2

Harm. (15ma)

1/2

Harm.

G

D

ⓐ open 3fr. 2fr. E G F# E5

love of God and our hu-man rights, and all these things are swept a-side by

1/2

1/2

w/Rhy. Fill 1

G

E5

blood-y hands time can't de-ny and are washed a-way by your gen-o-cide. And

1/2

1/2

Rhy. Fill 1

Harm. 1/2

trem. bar

Harm. 1/2

(ond Rhy. Fig. 2)

④ нирел

w/Rhy. Fill 2

his - t'ry hides the lies— of our civ-il wars.

(end Rhy. Fig. 2A)

w/Rhy. Fig. 2

Gr-II E

(w/wah wch)

D/F#

E5

*Trem. pick while sliding up stg.

w/Rhy. Fill 3

*Rock with to treble position in specified rhythm.

Resume Rhy. Fig. 2

Bridge

Bm(b6)

D'you wear a black arm-band_ when they shot the man_ who said,
= *ditto*

Gr. II

Rhy. Fig. 3
let ring

Rhy. Fig. 3
1st ring

Rhy. Fig. 3
1st ring

Rhy. Fill 2

Rhy. Fill 3

 trenkner

→ bar

Em G Bm(b6,

"Peace could last for-ev-er" And in my first mem-o-ries they shot Ken ne dy, and

w Rhy Fill 4
Em

w/Rhy Fig. 3
D G Em(b6)

I went _ numb _ when I learned to see. _ So I nev - er fell _ for Vi - et - nam, _ we got the

end Rhy Fig. 3,
Gtr II

let ring

The image shows a musical score for the song "The Long and Winding Road" by The Beatles. It features a guitar part and a vocal line. The guitar part is written in standard notation on a single staff, with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line is written in standard notation on a single staff, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the vocal line. The guitar part includes a "w Rhy Fill 4" section, a "w/Rhy Fig. 3" section, and a "Gtr II" section. The vocal line includes the lyrics "I went _ numb _ when I learned to see. _ So I nev - er fell _ for Vi - et - nam, _ we got the". The guitar part includes a "let ring" instruction. The score is for a guitar and vocal duet.

Em G Bm(b6)

wall of D. C. to re mind us all that you can't trust free-dom when it's not in your hands when

Rhy FM 4

Gtr 1

let ring

Chorus

(All gtrs.)
G5

Em C D B5 A

ev'ry-bod'y's fight in their the prom-ise land, and I don't need your civ-il war.

E5 G5 B5 A B5 C III DV

It feeds the rich while it bur-ies the poor —

G5 B5 E5

Your pow-er hun-gry sell-in' sol-diers in a hum-an gro-cery store,— ain't that fresh

2nd time to Coda
A open

E5

I don't need your Civ-il War — Oo, no, no, no, no,

Guitar solo

B5 E5 G C B5

no!

C II Full P A wavy Sl Ful Sl St P

f hold bend - J - (w/wah wah)

Full P wavy Sl Ful Sl M.P

Two gtrs arr. for one gtr

E5 Cm DV G B5 E5

f AA P sl >P P Full wavy 2 wavy P Full H P P

P.M. Full 1-2 P Full H P P

0-5 5-3 6-3 7-1 8-1 9-0 0-0 (9) 0-7 7-7 7-7 5-5 8-8 8-7 8-7 8-7 5-5 7-7 7-7

3rd Verse
*w Rhy Fig. 1 (2 times)
E5

G 85 E5 C^{III} D^V

Full Full Full sl. 2 Full 1 2 P Full

Look at the shoes you're fill ing.

Full Full Full sl. 1/2 Full 1/2 P Full

14-14-14 12-14-14 15-15-15 15-12 14(14)-12 14-14-12 14-12-10-12 12-10-12-10-12 12-10-12

sl. P

*Doubled by elec. git

G Em G D.F#

Look at the blood we're spill - ing. Look at the world we're kil - ing the way we've a - ways done be fore.

Em G

Look in the doubt we've wal - lowed Look at the lead ers we've fo - lowed. Look at the lives we've swal - lowed and

mf

12-10-14-12 10-14-12 12-10-14-12 12-10-14-12

G D.F#

I don't want to hear no more

w Rhy B
A5 (type 2)

A5#4 A5

4th Verse
w/Rhy. Figs. 2 & 2A
E5

My hands are tied For

*Two gtrs are for one git

G D.F# E5

all I've seen has changed my mind, but still the wars go on as the years go by with no

G D E G F# E5

love of God or hu man rights. 'Cause all these dreams are swept a - nde - by blood - y hands of the hyp no - tized who

© 3fr 7fr
open

w Rhy Fill 1
G

NC (D, A) A Am D.S. al Coda C5 5/8

Full Full Sl Sl

Double time ♩ = 144

Coda E5 CIII D^V Rhy Fig. 4 B5 E5

no, no, no, no, no, no, no, no, no, no. an' I don't need your civ-il war

D G B5 E5 CIII D^V

I don't need your civ il war!

G B5 E5

Your pow er hun - gry sel in' sol - diers in a hu - man gro c'ry store. an't that fresh

G B5 E5 (end Rhy Fig. 4) CIII D^V

I don't need your civ il war, no no no no no no no ah, no, ah

Outro solo w/Rhy Fig. 4 G B5 E5

not I don't need one more war!

Full Full Full Full Full Full Full 1/2 Full

f (w/wah wah) Full Full Full Full Full Full 2 Full

14 12-15 12-15 12-15 12-15 14 12-15 12-15 12-15 12-15 14 14 14 14 14 14 14 14 14 14

uh... whoa!

Full P P Full Full 1 2 P H P P H P 1/2 P Full

Full P P Full Full 1/2 P H P P H P 1/2 P Full

(4) 15 12 15 12 12 15 12 12 15 15 12 15 12 15 12 13 12 12 13 12 12 15 14 14 14 12

Full H P P Full H P P 1 2 D^v

Full H P P H P 1/2 sl sl

(5) 15 15 14 15 14 15 12 15 12 14 12 12 14 14 16

G B5 E5

Full Full H P P 1/2 1/2 P 3

Full Full H P P 1/2 1 2 P

17 20 (20) 20 19 20 19 20 18 17 19 17 10 (10) 10 17 10 (10) 17 17 16

Oo, 1 don't need — one more war, no no no

Full Full 1/2 P Full 1/2 H

Full Full 1/2 P Full 1/2 H

(15) 12 12 12 12 17 17 15 17 17 (17) 15 17 15 17 (17) 15 17 15 17 15 15 17 15

14 YEARS

Words and Music by
Izzy Stradlin' and W. Axl Rose

Two down 1/2 step

⑥ = Eb ③ = C♯
⑤ = Ab ② = Bb
④ = Db ① = Eb

Moderate Rock ♩ = 156

Intro (Drums) 2

1st 2nd 3rd Verses
3rd time with a
C.C.(A5)

(G5)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 2

(F#) (E5) (A5) (G5)
 you bring the rain. You try and hold me down
 Rhy Fig., (Gtr I)
 1 1 0 1 1 0 0 3 4 5 5 0 5 0 3 3 0 3 0

FIG. 1 (end of solo)

Gtr III

12

(12)

sf.

R 17 Fig. 3 (Gtr. L.)

The musical score for guitar left hand, Figure 3, R 17, is written on a grand staff. The treble staff features a melodic line with a repeat sign and a first ending bracket. The bass staff features a bass line with a repeat sign and a first ending bracket. The key signature is one flat (B-flat).

(E5) (E5) w Rhy Fig 1 (7 times - Gtr I)
Am C

with your com - plaints. You cry and moan and com - plain.

(end Rhy Fig. 1) *Gtr II
Play 1st time only

PM H PM H

*2nd & 3rd times Gtr I doubles Gtr II.

F N C. (E5) Am G

you whine and tear — up to my neck — all sor - row

H H

F N C. (E5) Pre-chorus A5
Rhy Fig. 2 (Gtr I)

the touch, you bring. You just don't step in side — to,

Rhy Fig 2A (Gtr II)

H

D (end Rhy Fig 2) w Rhy Figs 2 & 2A 3 times
A5

to four teen years... So hard to keep my own head

(end Rhy Fig 2A)

D A5 C

that's what I say and you know I've been the beg - gar

3rd time to Coda

D A5 C

I've played the thief I was the dog.

Chorus
Gtrs. I & II A5 G5

D

they all tried to beat... But it's been four - teen years of si - lence. It's been

D/A A5 G5

four teen years. of pain... It's been four - teen years that are gone for - ev er and I.

D/A w Rhy Fig. 1 (2 times Gtrs. I & II) N.C. (A5) (G5)

nev - er have a gain, well

(F5) (E5) A5 G5

(F5) (E5) D/A

nev - er have a gain, well

SECRET

Guitar solo
 A5
 G5
 D, A
 semi-harm.-----
 H
 P

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The melody features a series of eighth and sixteenth notes, with a final measure containing a triplet. The accompaniment consists of a simple harmonic pattern. The second system continues the melody and accompaniment, with the melody featuring a triplet of eighth notes. The third system concludes the piece with a final measure of the melody and a sustained accompaniment. The score is marked with various dynamics and articulations, including 'Full', 'P', 'sf', and 'scrit-horn'.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a piano accompaniment. The score is divided into four measures, each with a letter above it: A, B, C, and D. The melody in the top staff consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The overall tempo is marked 'Moderato'.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 12. The melody is written on a single staff with a treble clef. The lyrics are written below the staff, aligned with the notes. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full' and '1/2'. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines, with measure numbers 1 through 12 indicated at the bottom of the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment. The accompaniment is written in a simple, folk-like style, using a mix of eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The first system contains 12 measures, and the second system contains 12 measures. The total length of the piece is 24 measures. The score is written in a clear, legible font, and the notation is standard for musical notation.

Coda

Gtr. A5
1&1

Gtr I substitute Rhy Fil.

pick slide

Oh, I tried see it your way

I tried to see it your way

Rhy Fil I (Gtr I)

Additional Lyrics

- 2 Your stupid girlfriends tell you that I'm to blame
Well, they're all used-up has-beens, out of the game
This time I'll have the last word, you hear what I say?
I tried to see it your way, it won't work today

2nd Pre-chorus

You just don't step inside to 14 years.
So hard to keep my own head, that's what I say
You know I've been the dealer hangin' on your street
I was the dog, they all tried to beat (To Chorus)

- 3 Bullshit and contemplation, gossip's their trade
If they knew half the real truth, what would they say?
Well, I'm past the point of concern, it's time to play
These last 4 years of madness sure put me straight.

3rd Pre-chorus

Don't get back 14 years in just one day
So hard to keep my own head, just go away
You know just like a hooker, she said, "Nothin's for free"
Oh, I tried to see it your way
I tried to see it your way

YESTERDAYS

Words and Music by
West Arkeen, Del James,
Billy and W. Axl Rose



Tune down 1/2 step.

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately slow Rock $\text{♩} = 90$

D
Rhy. Fig. I (Gtr. I)

Intro

mf clean tone

Rhy. Fig. A (Gtr. II)

mf w/tremolo effect

D H C G5 (end Rhy. Fig. I)

(end Rhy. Fig. 1A)

inc by
mes,
Rose

The first staff of music is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a quarter rest followed by a half note G4, which is tied to another half note G4 in the next measure. This is followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The staff concludes with a double bar line.

23. See additional types.

The first system of musical notation for 'The Rose Tree' is presented on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with a mix of eighth and quarter notes. Above the staff, the letters 'D', 'C', and 'G5' are placed above specific notes, likely indicating fingerings or chordal harmonies. The system concludes with a double bar line.

I feel I'm grow-in' old _ 'Cause

yes - for - day's - got - noth - in' - for me - Old - pic - tures - that - I'll - al - ways - see.

all just let them be.

Rhy. Chorus
Fig. A
C.G.

2fr
B C5

C.G.

Qeli, _____ yes - ter day's. _____ got noth' or me _____

Riff A (*Gtr II)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a forte (f) dynamic. The second system continues the melody, marked with piano (p) dynamics. The score includes various musical notations such as notes, rests, and slurs.

*#dastorUser

Handwritten musical score for "Yesterday" by The Beatles. The score is written on two staves. The top staff is the vocal line, and the bottom staff is the guitar line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "Yes - ter - day s, ooh... got noth - ing' for me". The guitar line includes a capo at the 2nd fret and a key signature change to one sharp. The score is marked with "A" and "B" for different versions of the guitar part. The bottom staff has a fretboard diagram showing the notes for the guitar part.

Musical score for "Got Nothin' for Me" by The Allman Brothers Band. The score includes guitar solo, guitar, and vocal parts. The guitar solo is marked "Guitar solo" and "Gtrs. I & II". The vocal part is marked "Vcl." and "Full". The guitar part is marked "Gtr." and "Full". The score includes a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "Got nothin' for me, yeah, ooh yeah."

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next three notes: G4 (quarter), F#4 (quarter), and E4 (quarter). This is followed by a quarter note D4, a half note C4, and a quarter note B3. The second system contains the second line of the melody, starting with a quarter note A3, followed by a half note G3, and then a quarter note F#3. A slur covers the next three notes: E3 (quarter), D3 (quarter), and C3 (quarter). This is followed by a quarter note B2, a half note A2, and a quarter note G2. The score includes various musical notations such as slurs, ties, and dynamic markings like 'Full' and 'Cresc'.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is a vocal melody in G major (one sharp) and 2/4 time. The melody is written on a single staff. The lyrics "The Rose Tree" are written below the staff. The second system is a piano accompaniment, also in G major and 2/4 time. It features a simple harmonic pattern. The lyrics "The Rose Tree" are repeated below the piano part. The score is labeled "D.S. (take 2nd ending) at Coda" at the end.

w/Rhy, Fig. 2 & Riff A (both last 2 bars only)

Code: G5

A

⑤ 2lt B C5

Yes ter days.

got ne 1 m or ne

CS

Yes - ter - day

veul:

A

2fx B C5

w/ Rhy Fig. 3

let ring

le ring

le ring

pp

(Whispered.) Yes - ter - day

let ring

le ring

pp

Rhy Fig. 3 (kyod. arr. for gtr)

Play 4 times

mf

pp

grad. dim

Additional Lyrics

2. Prayers in my pocket
And no hand in destiny
I'll keep on movin' along
With no time to pump my feet.
'Cause yesterday's got nothin' for me
Old pictures that I'll always see.
Some things could be better
If we'd all just let them be. (To Chorus)

3. Yesterday there were so many things
I was never shown.
Suddenly this time I found
I'm on the streets and I'm all alone
Yesterday's got nothin' for me
Old pictures that I'll always see
Can't go home to reminisce
Old memories. (To Chorus)

KNOCKIN' ON HEAVEN'S DOOR

Words and Music by
Bob Dylan

Type down 2 step

(6) = Eb (3) = Gb
(5) = Ab (2) = Bb
(4) = Db (1) = Eb

C^S D^S C^S G D C Dv m

X X KX Fx X X Sfx X X X 3fx X X O O 02 1 X X X 1333 X X 1333

134 134 134 21 34 132 1333 1333

Slow Rock $\text{♩} = 64$

Intro G5 D C

mf Gtr I

mf let ring (throughout)
lean into w/ chorus

Ooh.

II H

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in G major, with a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a guitar introduction, a vocal melody, and a guitar solo. The guitar solo is marked "f w distortion" and "sl". The score ends with a guitar solo marked "f w distortion" and "sl".

G5
 D5
 G5
 (Gtr (T out))
 1st Verse
 G5
 D
 Ah
 I Ma-ma, take this badge from me.
 clean tone

*Vocal melody doubled one octave higher till Chorus.

Am w Fl. 1 C5 D C

I can't use it any more...

C5 D A C5 D

It's getting dark too dark to see... Feels like a m' knock in on heav'n's door...

Chorus C5 D5 C5 C5 C5

*Gtr II

Knock knock knock in' on heav'n's door... hey hey, hey, hey...

*During Chorus Gtr I doubles Gtr II w/slight rhythmic variations. Both gtrs. w/distortion.

Fill 1 (Gtr III)

Clean tone

12 10 8 12 10 8 12 10 8 12 10 8

6 7 5 6 7 5 6 7 5 6 7 5

Drum

C# D# S C C# C C#

P.M. P.M.

yeah Knock, knock knock n' on heav-en's door

Gtr II

w/distortion

sl. sl. sl. sl. sl.

10 9 7 9 7 7 9 9 7 7 5 7 5 5 3 6 3 3 3

Musical score for the song "Knock Knock Knock on an Old Heavy Old Door". The score is written for a guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. The lyrics are: "Goh. knock knock knock on an old heavy old door Oo". The score includes various guitar techniques such as bends, slides, and harmonics, as well as a capo position of 5. The vocal part is written in a simple melody.

yes I knock knock, knock in' on heav en's door, hey, hey

Rhy. Fig. 1
Gtrs. 1 & 4

Guitar solo 1

G D C

(end Rhy. Fig. 1) w/ Rhy. Fig. 1 (3 times, D)

yeah_ Ooh_ woh_ yeah_ yeah_ Ya (knock,) oh_

Full P 1/2 sl P Full P

12 14-14 12-14 15 14 12-12 (12) 13-14 12 16-17 15 G 12-13 13-12

*Gir 1 w/clean tone Gtl IV is normal.

C G D C

yoah, yoah. Ow (Whispered) Choo choo choo

Full *Full* *Full* *Full*

14 12-13 13 12 15-17 17 (17) 17 15 20

2nd Verse

w/til ?
w/sound effects

C D C Gtr V

2 Ma ma, put my guns in the ground. (Ooh)

Full *Full* *Full* *Full* *Full* *Full*

10 20 19 20 10 20 20 (10) 20 17 (17) 19 1/2 1 3 2 2 0 3 2 2 0 3

*Sounds of a ammunition that is ejected from gun.

AM w/Fr GS D C

I can't shoot them an - y more Ooh

1 2 2 0 2 2 2 0 2 0 3 0 3 2 3 2 0 0 0 1 0 0 0 2 0 2 0 2 0

Full 3 (Gtr III)
end of solo

20

G5 D Am

That cold black cloud is comin' down.

G5 D

Feels like I'm knockin' on heav'n's door.

Ooh.)

Chorus

Gtr II G5 Gtr. G5 1&11

D5 C5

Knock, knock, knock-in' on heav-en's door, hey hey, hey, hey.

G5 D5 C5 G5

yeah. Knock, knock, knock in' on heav-en's door

Gtr III

w/ distortion

D5 C5

Knock knock knock in on heav-en's door

Oo yeah.

G5
 Gtr. I
 1 2
 loco
 mf
 (Gtr. II out)
 1/2 C5
 p
 sl
 G5
 D5
 1, 2
 12
 (16) 14 (14)
 p
 sl
 p
 15
 Gtr. I
 sl
 mf
 sl
 sl
 sl
 C5 Bb5 C5
 Fdbk. (8va)
 Bb5 C5 G5 D5 C5
 (w/ phone touch (axes and ringing))
 (Gtr. III out)
 Fdbk.
 (16)
 (16)
 sl
 Gtr. I
 II
 I
 sl
 sl
 sl
 sl
 G5 D5 C5
 (Spoken.) You just better start sniffin' your own rank subjugation, Jack cause it's just you against your tattered libido, the bank and the martini man and it wouldn't be luck if you could get out of life
 sl

G5 D5 C5

yea knock knock knock in' on heav en's door

sl sl

12 12 10 10

sl

G5 D5 C5

Knock, knock, knock - in' on heav-en's door. Uh, woh.

10 14 12 12 12-12 12 12 12 12

14 12 10 10 10 10 10 10

Free time
w/Rhy. Fill 2
G5

woh, woh, oh, yeah, yeah. Ow

sl sl sl

sl

12 13 13 12 12 9

10 7 10 10 10 9

12 9

fubk pitch D

Rhy Fill 2 (Gtr II)

T T

Fubk (8va)

Fubk

5 5 5 5

10 10 10 10

5 5 5 5

10 10 10 10

Fubk pitch A

GET IN THE RING

Words and Music by
Slash, Duff McKagan
and W. Axl Rose



Tune down 1/2 step

- ⑥ = E \flat ③ = G \flat
③ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately fast Rock $\text{♩} = 180$

Triplet feel $\text{♩} - \text{♩} - \text{♩}$

Half time feel

Intro

*Crowd chanting "Guns N' Roses"
for approx. 10 sec

E5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Bb5

F5

Straight eighth feel F5 $\text{E}\flat 5$ $\text{D5 E}\flat 5 \text{A D}\flat 5$ $\text{A D}\flat 5$

PM PM Pull PM P PM PM PM

9 (9) 6 9 6 8 (8) 6 8 7 8 7 8

Rhy Fig 1 (Gtr II) $\text{E}\flat 5$ $\text{D5 E}\flat 5 \text{A D}\flat 5$ $\text{A D}\flat 5$

old Rhy Fig. 1

w/Rhy Fig. 1 F5 $\text{E}\flat 5$ $\text{D5 E}\flat 5 \text{A D}\flat 5$ $\text{A D}\flat 5$

Rhy Fig 1A (Gtr II) PM PM st Pull PM Pull PM Pull PM

(11) (11) (11) (11) (11) (11) (11) (11)

1st Verse w/ Rhy Figs. 1 & 1A (both 3 1/2 times) F5 $\text{E}\flat 5$

Why do you look at me when you hare me?

(Gtr 1 out)

dun

$\text{D5 E}\flat 5 \text{A D}\flat 5$ F5 $\text{E}\flat 5$

Why should I look at you when you make me hate you too?

$\text{D5 E}\flat 5 \text{A D}\flat 5$ F5 $\text{E}\flat 5$

I sense a smell of



I don't ever wonder stand why the fuck



C5 Rhy fig 2 (Gtr I,



you even care

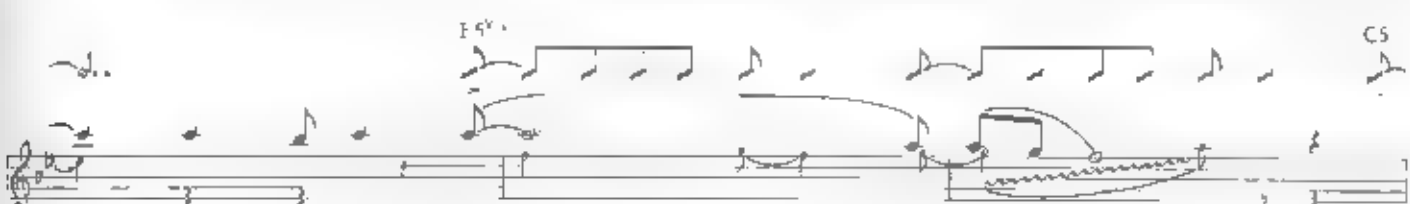
And I don't need

Rhy Fig 1 (Gtr III)

1 Rhy Fig 2A (Gtr III)



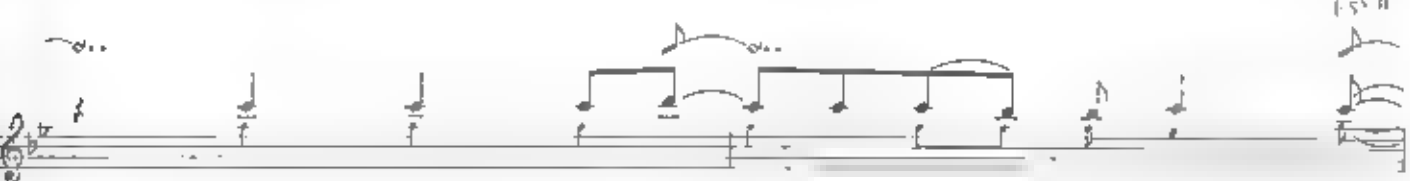
PM PM



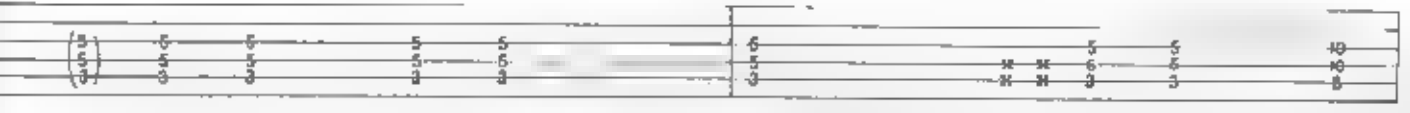
your jealous your jealous yeah



icing



Why drag me down in your misery



(end Rhy Fig. 2)

Bb5

oh yah.

(end Rhy Fig. 2A, Rhy Fig. 3)

sl PM 4

10 10 10 10 10 10 10 10 10
10 10 10 10 10 10 10 10 10
8 8 8 8 8 8 8 8 8

6fr
E7

sl

Bb5

sl PM 4

sl

2nd Verse
w Rhy Figs. 1 & 1A (both 3 1/2 times)

Bb5

F5

Eb5

DS A Bb5

And when you stare... you don't think I feel it,

Gtr I
Fdbk (15ms)
Fdbk

but I'm gon-na dea- it back to you in spades...

Full
sl
steady gliss
Full
Full
Full

F5 Eb5 D5 A Bb5

When I'm lay - in fur - ya know I can't con - ceal

F5 Eb5 w Rhy. Figs. 1 & 1A

cause I know you'd nev - er cut it in my game, oh no

End...

sl

(Gtr 1 out)

steady gtr

D5 A C5 w/ Rhy. Figs. 2 & 2A F5

A.s. when you're talk in a bout a vas er 'o ay

yeah.

I do he wrt n' down. I do wrt in' down.

Ray F # 1A (Gtr II)

your o - bit u ar y
your o bit a ar - y

hjs bc ry
hjs bc ry

F5VE

Bb5

w. Rhy. Fig. 3 (3 times)

Gtr II

ow!

Ray Bridge
(5 Figs 4 Ctr 1)

1b5

You got your bitch es w th the sil i - cone n - jec agas, crys tal meth and yeast -

Gtr III

sl.

PM 4 PM 4 PM PM 4 PM

Bb5

in - fec tions, bleached, blanc hair col la - gen 3p pro - jec - tions.

PM 4 PM 4

(end Rhy Fig. 4)

w. Rhy Fig. 4

EV5

Who are you to crit - i - cize my in ten tions? Got your sub - lle man - a - pu - ja - tive de - vic - es.

PM 4 PM 4 PM 4 PM 4 PM 4 PM 4

(5) (5) (5)

Bb5 CS

Just like you. I go my vices. I got a thought that would be good and keep it

P.M. 4 P.M. Sl P.M. 4 P.M. 4 P.M. 4 Sl

Gtr II D#5 CS D#5 CS D#5

crush your head tight in my vice. Part II

P.M. 4 P.M.

D P.M. 4

CS Bb5

Interlude
*w/Rhy Figs 1 & 1A (both 3/4 times)
B5 F5

E♭5

Str. -

Spoken: And that goes for all you punks in the press that want to start shit by printing lies instead of the things we said

*Beat of Rhy Fig. 1A is struck not tied

F5 E♭5

Str. -

That means you. Andy Secher at Hit Parade

sl

Circus magazine.

Full

Mark Wall at Kerrang.

Full

steady glass.

1/2 loco, F5 E♭5

sl.

Bob Guccione Jr. at Spin, what you pissed off 'cause your dad gets more pussy than you?

1/2

Fuck you' hand style

8♭5 (Gtr 1 out)

F5 E♭5 w/Rhy Figs 1 & A

Suck my fuckin' dick!

You be tippin' off the fuckin' kids while they be payin' their hard earned money to

w/Rhy Figs 2 & 2A F5^{vb}

read about the hands they want to know about. Printin' lies Startin' controversy. You wanna antagonize me

F5^{vb} B♭5

Antagonize me motherfucker Get in ring, motherfucker and I'll kick your bitchy little ass. punk!

w/Rhy Fig 3 (3 times)

Gtr II sl.

Musical notation for guitar, featuring a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings like "P.M." and "Full". The piece is divided into sections, with some parts labeled "Guitar solo I" and "Guitar II". The notation is complex, with many notes and rests, and includes a "hold bend" instruction at the end.

D5

I don't like you. (Gtr. out)

dm

(20)

I just hate you. I'm gonna kick your ass. (Gtr. III cont. in notation)

na kick your ass. oh yeah.

ow!

(w/ laughter)

Gtr. II Gtr. III

sl. P.M. 4

sl. P.M. 4

(5) 7 5 4 3 2 1

(5) 7 5 4 3 2 1

w Rhy Figs. 2 & 2A

You may not like our in - teg - r - y _____ year -

Gtr II substitute Rhy Fig 1

Resume Rhy Fig 2A

We build a world out of an ar chy, _____

Ctr I & ... start solo I

w Rhy Figs. 1 & 1A (last 3 bars only)

E♭5

oh vlah! _____

13 (13) 13 14 15 15 (15) 15 15

w Rhy Figs. 1 & 1A (about 7 times)

B♭5

F#

15 13 13 15 15 13 13 12 15 15

Ray J 1st (Gtr III)

13 15 15 15 15 15

the crowd cheering

E♭5

B♭5

F5

And in this corner

weighing in at 850 pounds

GUNS N' ROSES

B♭5

E♭5

B♭5

F5

E♭5

B♭5

Get in the ring—

Get in the ring—

Get in the ring—

Get in the ring.

SHOTGUN BLUES

Words and Music by
W. Ax. Rose

Chord diagrams for various chords and scales:

- E5: 2fr, 1 3 3 3
- A/E: 12fr, 1 3 3 3
- C#5: 9fr, 1 3 3 3
- F#5/C#5: 9fr, 1 3 3 3
- D5: 10fr, 1 3 3 3
- G: 10fr, 1 3 3 3
- G/D: 0fr, 1 3 3 3
- C5: 8fr, 1 3 3 3
- F/C: 8fr, 1 3 3 3
- A5: 5fr, 1 3 3 3
- D4: 5fr, 1 3 3 3
- B5: 7fr, 1 3 3 3
- E, B: 7fr, 1 3 3 3
- G#5: 4fr, 1 3 3 3
- A#5: 6fr, 1 3 3 3
- C#5 v: 5fr, 1 3 3 3
- E5 v: 7fr, 1 3 3 3
- D#5: 1fr, 1 3 3 3
- F#5 v: 4fr, 1 3 3 3
- F#5: 4fr, 1 3 3 3
- F#5 v: 4fr, 1 3 3 3

Tune down 2 step

6 = Eo 3 = Gb
5 = A2 2 = Bb
4 = D2 1 = Bb

Fast Rock $\text{♩} = 182$

Intro

N.C. (Drums)

Oh, OW I got the

*Fdbk (15ms) *Fdbk (15ms) Ctr 1 cont in slashes

wf *Fdbk *Fdbk pick slide

*Microphonic fdbk

Chorus

Rhy. Fig. 1 E5 A/E E5 C#5 F#5/C#5 C#5 D5 G

(Ctrs. I & II)

shot gun blues, shot - gun blues... I said I don't know what I did, but I

D5 E5 A/E E5 C#5 F#5/C#5 C#5 D5

know I got to move. I got the shot - gun blues, shot gun blues...

G/D D5 (end Rhy. Fig. 1) Rhy. Fig. 2 2nd Verses A/E

can't wait here for - ev - er I got too much here to lose

E5 C5 F/C C5

blow - in' smoke. I think you're one big joke

A5 J. A A5 B5 E, B

Ma, I got - ta let ta learn... An I'm still wait - in' for the

B5 fend Rhy. Fig. 2 w Rhy. Fig. 1 E5 A, E E5

heads to turn You say I walk a Blue...

C5 F/C C5 A5 D/A A5

Fuck, they move it cr - e - ry time... You walk a mile in my shoes.

B5 E, B B5

and then you tell me 'bout sing - in' the blues... Ah... well, you get what you pay... for

A5 G#5 A5 G#5 A5 B5 A#5 B5 A#5 B5 A5

A free-dom's real high - pricee Ah... what you're r e p r e s e n t

G#5 A5 G#5 A5 *D5 C#5 D5 C#5 D5 E5

some-bod - y's fuck in' your wife... Ooh... it's nev er made a dif - f'rence.

D#5 E5 D#5 E5 D#5 E5 D#5 E5

It's on ly now you sur vive... I got the mak in a stance - An I'm

D#5 E5 D#5 E5 D#5 E5 D#5 E5

of the frus - tra tion of liv - in' in - side of your lies...

C#5 B5 C#5 D5 C#5 D5 E5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

D#5 E5 F#5 G#5 C#5 B5 C#5 D5

And it wired on in dig na tion. said

C#5 D5 F5

some bod vs got to be

w Fill

Guitar solo

C#5 F#5

1 & 11

ES# F#5

B5# F#5 A5

D5#

F#5

Oh

Full

Full

Full

H P P H

F#5

Gtr III

steady gliss

w Rhy. Fig. 1
E5 A/E E5 C#5 F#C# C#5 D5 G D5

Ab (Come on)

(Gtr. 1 & II)

sl. steady gliss.

sl

E5 A/B E5 C#5 F#C# C#5 D5 G/D D5

got the

Chorus
w Rhy. Fig. 1 (2 times)
E5 A/E E5 C#5 F#C# C#5 D5 G

shot - gun blues, shot gun blues, I said I don't know what I did, but I

D5 E5 A/E E5 C#5 F#C# C#5 D5

know I got a move. I got the shot - gun blues, shot gun blues, I

G/D D5 E5 A/E E5 C#5

can't wait here for ev - er I got too much here to lose I got the shot - gun blues shot

F#C# C#5 D5 G D5

gun blues... Well, lis - ten moth - er - fuck - er, you're a - bout to pay your dues. I got the

E5 A/E E5 C#5 F#C# C#5 D5 G/D

shot - gun blues, shot - gun blues... If you're go - n' up a - gainst me then you

D5 (Gtrs. I & II, Rhy. Fig. 3) D5 (end Rhy. Fig. 3)

know you're gon - na lose. Ooh... (1)

w/Rhy. Fig. 3 (6 times)
G, D D5 G, D D5

know know there's ways that

Handwritten musical score for guitar, featuring three systems of notation. The first system includes a treble clef staff with a melodic line and a bass staff with a bass line. Annotations include "pick slides" and two footnotes explaining techniques: "*Tap w/edge of pick, causing string to fret out on neck pickup." and "*Pick slide causes str. to fret out on neck pickup. **Pick slide causes open str. to sound." The second system continues the melodic and bass lines. The third system shows a continuation of the bass line. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Additional Lyrics

2. An now you ask me why
 I said it's do or die
 I'll stick it right in your face.
 And then I'll put you in your motherfuckin' place.
 An you, you can suck my ass.
 An I think it's so low-class.
 Me, I'm just so concerned.
 I'm still waitin' for your ass to burn.

2nd Pre-chorus

Oh, you want a confrontation.
 I'll give you every fuckin' chance
 With your verbal masturbation.
 Me, I just like to dance.
 How's that for provocation?
 I'm just makin' a stance and I'm. (To Bridge)

BREAKDOWN

Words and Music by
W. Axl Rose



Tune down 1/2 step

- ⑥ = E♭ ① = G♭
- ⑤ = A♭ ② = B♭
- ④ = B♭ ③ = E♭

Slowly ♩ = 82

Intro

Gtr III (acous.) D G

(Whistle)

*Gtrs. I & II

mf clean tone

*Gtr. I is banjo str. for gtr.

Full 1/2 Full Full

A G A D/F# G

Gtr. I

Gtr. II

Full 1/2 Full 1/2

A D
 H sl Full 1 2 (Gtr I out)
 H sl Full 1/2
 H P Full 1/2 (Gtr II out)
 H P Full 1/2

Rhy Fig. 1 G/B
 We a - come in from the cold - We

Csus2 G/B
 came down from the w re An ev 'ry - bod - y warns them - selves to a d.f front

A D Dsus4 D Dsus2 D G/B Csus2
 fi re. When some - times we get turned, you'd think some time we learn. The

Gtr IV Full Fdbk (Sva) 2 p Full
 vol. off Full w/Gist. Full Fdbk 1/2 p Full
 17 (17) 15 17

Fdbk pitch A

f/B A

one you love_ is the one that should take you high - er You ain'

(end Rhy Fig 1) w/Rhy Fig 1

G D/F# A, E D G/B Csus2 G, B

got no one. You bet - ter go back_ out and find_ her.

1 2 Pull Rhy. Fig 2

A D Dsus4 D Dsus2 D G B Csus2 G/B

Ctr V w/dist.

(Gtr IV) (end Rhy Fig. 2)

A G D \sharp A \sharp (Gtr D III) (Gtr V out)

Gtr 1 *let ring* *sl* *sl* *sl* *sl*

Double time ♩ = 164

D

1 Just like a dream it's in a corner of our mind what
Gtr II out 2 See adulation, lyrics

(Gtr IV)

A

go it and sit still

©2011 3F

on track we I get a tak en for a mir by a

D

H

H

par - lor trick or some words of wit a hid - den hand up a stove.

Rhy Fig. 3A

Rhy Fig. 3

G

A

D F#

G

To think that the one you love could hurt you now is a

lie hard o. be lieve.

A

But

ev - 'ry - bod y dar n some - times in es be hand - at feeds -

Half time feel
G

(end half time feel)
(end Rhy. Fig. 3A)

D D6 D D6

Ow!

(end Rhy. Fig. 3)

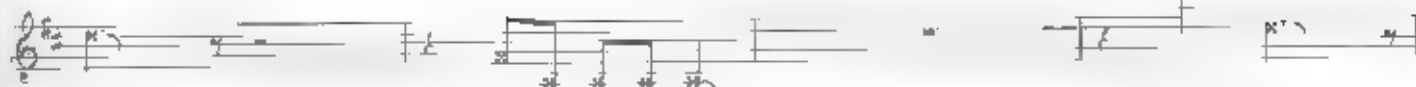
2.

Half time feel
G

Ooh, yeah, yeah, ow! Break -

Chorus
D

G



down
Rhy Fig. 4

Let me hear it now

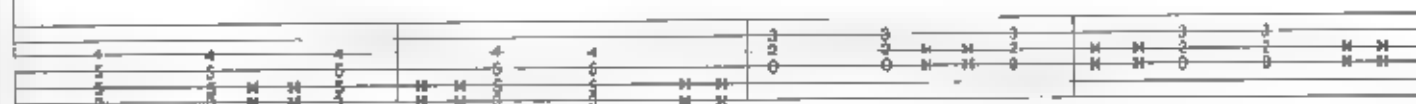
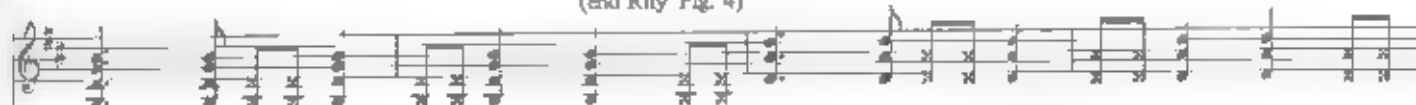
Break down!



Let me hear it now

Yeah.

(end Rhy Fig. 4)



w. Rhy Fig. 4

G



Break - down!



Let me hear it now



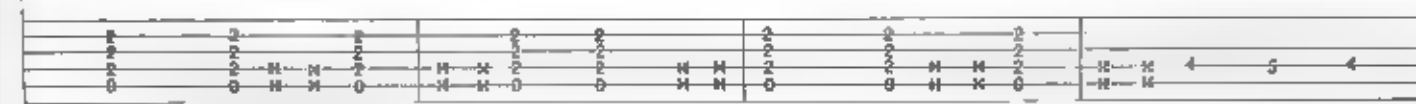
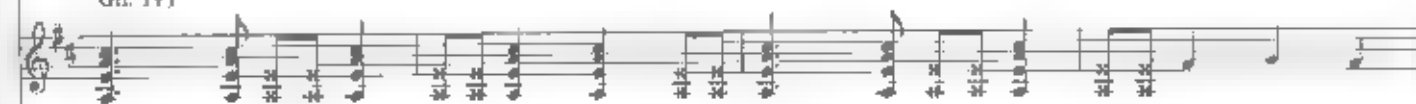
(end half time feel)

Owl

Get down with yo' bad self

As right!

Gtr. IV)



Tempo 1

(Gtr LI) G D/F# A/E w Rhy Fig. 2 (Gtr V) Csus2 C/B

(Gtr VI out) sl.

The first system of music shows a guitar part with a lead line and a bass line. The guitar part includes chords G, D/F#, and A/E, followed by a solo section marked 'w Rhy Fig. 2 (Gtr V)' and 'C/B'. The bass line has a wavy line indicating a sustained note. The system ends with a guitar solo marked '(Gtr VI out) sl.' and a wavy line.

(Gtr IV)

The second system of music shows a guitar part with a lead line and a bass line. The guitar part includes a wavy line and a solo section marked '(Gtr IV)'. The bass line has a wavy line and a solo section marked '(12)'.

A D Csus2 G, B w Rhy Fill 1 A

The third system of music shows a guitar part with a lead line and a bass line. The guitar part includes chords A, D, Csus2, G, B, and A, followed by a solo section marked 'w Rhy Fill 1'. The bass line has a wavy line and a solo section marked 'H H'.

G D/F# A/E D

I've come to know... the cold... I think of it... as home When there ain't e-

The fourth system of music shows a guitar part with a lead line and a bass line. The guitar part includes chords G, D/F#, A/E, and D, followed by a solo section marked '*Csus2'. The bass line has a wavy line and a solo section marked 'H H'. The system includes the lyrics 'I've come to know... the cold... I think of it... as home When there ain't e-'.

*Chord names in next 3 bars refer to piano and bass.

Rhy Fill 1

A5 G5 D/F# N.C. D (Gtr V out)

The fifth system of music shows a guitar part with a lead line and a bass line. The guitar part includes chords A5, G5, D/F#, N.C., and D, followed by a solo section marked '(Gtr V out)'. The bass line has a wavy line and a solo section marked 'H H'.

C, B **A**

nough of me_ to go a round_ i'd rath er be left a lone_ But if I

Full
v J off
mf

D **Loss 2**

(Gtr 1st) call you out of nab- it I str out of love and , go - a have it Would you

Full
p
Full
Full

15 17 (17) 15 17 17

G, B **A**

give it to me_ if , fit your needs_ like when we both knew_ we had i_

Full
Full
grad, bend
Full

15 17 17 17

G **A** **D, F#** **C**

now the stan - age's done_ and we're back out on the run_ f_ y how

Full
Full
Full
Full

15 17 17 17

ev - 'ry - thing was ros - es when we held on to the guns.

Just be - cause you're win nin' - don't mean you're the luck - y ones.

Half time fees

(Ooh, w Rhy Fig. 4 Chorus D)

Break - down!

Let me hear it now

Break - down!

Yeah.

Asus4

(Gtr IV)

Break - down

Break - down.

P M.

P

The musical score for 'The Challenger' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody begins with a 'Cresc. Full' marking, followed by a 'Full' marking. The second system continues the melody with a 'D' marking, a 'sl' (sustained) marking, and a '1/4' marking. The lyrics 'Spoken, There goes the challenger,' are written below the notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

mus 2

bring chased by the blue blue meemes on wheels. The vicious traffic squad

sl 10 10 10 10 10 15 10 15 10 (0) 20 20 20 20 20 20 15

the, the Electric Sitar, the devil-god, the super driver of the

[illegible][illegible]

3 3 3 3 *closer to our soul hero in his soul mobile*

D

Full Full P

Yeah, baby! They about to strike. They gonna get him. Smash! Rape

Full Full D Full 1 2 Full 1/2

god, bene

The last bene, fu free soul on this planet.

Full 1/2 P 1/2 2 D sl sl sl sl sl

(Gtr III)

sl sl sl sl sl sl

(cont. in notation)

Gtr V

(cont. in slashes, }

Free time

Gtr. IV (Gtr. IV out)

But... it is written if the

sl. string noise pick sl. 3.

Gtr. II.

(Gtr. II out) N.C.

evil spirit arms the tiger with claws. Bruhman provideth wings for the dove

Gtr. VI In time $\text{♩} = 97$ Piano & bass gtr., (Gtr. VI out)

Thus spake the super guru Did you hear that?

sl. sl. sl. 3. sl. sl. sl.

Additional Lyrics

- 2 When I look around, everybody always brings me down.
 Well, is it them or me? Well, I just can't see But there ain't no peace to be found
 But, if someone really cared, well, they'd take the time to spare
 A moment to try and understand another one's despair
 Remember, in this game we call life that no one said it's fair

PRETTY TIED UP

(THE PERILS OF ROCK N' ROLL DECADENCE)

Words and Music by
Izzy Stradlin



Tune down 1/2 step

- 6 = B \flat 2 = G \flat
 5 = A \flat 3 = B \flat
 4 = D \flat 1 = E \flat

Moderate Rock $\text{♩} = 132$

Gtr I D_5

IntrC** D_5 sl 3

mf *sl* *R* *3* *2* *(2)*

(Spoken) The perils of

*w/wah

**Cora, elec. sitar str for gtr

rock n' roll decadence

Gtr I D_5 *Rhy Fig.* *sl*

H *P* *sl* *sl*

2 *3* *2* *1-2* *0* *1-2* *0*

Gtr I *Rhy Fig. A*

H *H* *H* *H* *A* *H*

1-2 *0* *0-0* *0* *0-0* *0* *0-0* *0* *0-0* *0* *0-0* *0*

w Rhy 1, gs. 1 & A

D_5

Rhy Fig. 2 *Gtr*

H *P* *H* *H*

2 *3* *2* *1-2* *0* *0-0* *0* *0-0* *0* *0-0* *0* *0-0* *0*

H *H*

1-2 *0* *0-0* *0* *0-0* *0* *0-0* *0*

D5⁷
Gtr III
Gtr I
Rhy Fig. 3 w/Fill I (Gtr III)

1st, 2nd, 3rd Verses
w/Rhy. Figs. 1, 1A & 2
D5
Play 4 times
D5

I I know this chick, she lives down on Mid + rose
2.3. See additional lyrics

She ain't sat - is - tied with - out some pain (Go.)

G5 B5
Gtr I
Fri - day night, as go in' up - in side aer a - gain. We.

Gtr III
sl. sl. sl. sl. sl. sl.

G5⁷ F#5 E5 D5
crack the whip, 'cause that bitch is just in - sacc (Spoken) m serious. Oh, she's pret - ty tied

sl. sl. sl. sl. sl. sl.

Fill I
Harm. 8va
Harm. H sl.

* Chorus melody doubled an octave higher

Chorus
Rhy. D5^v C5 G5 A5 C5 w. Rhy. Figs. 4 & 4A D5^v C5 G5 A5 C5
Fig. 4 C# II.
up hang n' up side down. She's pret ty tied up an you can ride her She's pret ty tied
Rhy. Fig. 4A.
Gtr 1
7 12 12 (12) 3
7 12 12 (12) 3
7 12 12 (12) 3
5 0 0 0

The musical score for "The Wind" by The Beatles is presented in two systems. The first system includes a vocal line with lyrics and a guitar line with tablature. The second system continues the guitar line with more tablature. The score is written in G major (one sharp) and 4/4 time. The vocal line includes the lyrics "up hang-in' up-side down... Doh... I can't tell...". The guitar line features various chords and melodic lines, with specific techniques like "To Coda" and "end Rhy Fig. 5)" indicated. The tablature for the guitar is provided for the first system, showing fret numbers for each string.

System 1:

- Vocal Line:**
 - Lyrics: up hang-in' up-side down... Doh... I can't tell...
 - Notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135,

[illegible]

2. w, Rhy Figs. 6 & 6A

Oh, but I can't see

— you she's the right one ——— Oh, she's on top, oh, she's ———

The musical notation shows two staves. The top staff is for guitar (Gtr.) and the bottom staff is for w/wah. The guitar part features a series of chords and single notes with 'Pull' and 'P' (pull-off) markings. The w/wah part features a series of notes with 'Pull' and 'P' markings, and a '3' indicating a triplet.

[illegible]

w Ray Fig. 7 (2 times)

D5 CS D5 CS

The musical score is written on a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'w Ray Fig. 7 (2 times)'. The score is divided into four measures, each with a dynamic marking above it: D5, CS, D5, and CS. The first measure (D5) contains a series of eighth and sixteenth notes with accents and dynamic markings (P, Full, 1/2, Full, P, Full). The second measure (CS) contains a series of eighth and sixteenth notes with accents and dynamic markings (Full, P, Full). The third measure (D5) contains a series of eighth and sixteenth notes with accents and dynamic markings (Full, P, Full). The fourth measure (CS) contains a series of eighth and sixteenth notes with accents and dynamic markings (Full, P, Full). The score ends with a double bar line.

The musical score for 'The Swan' is presented in two systems. The top system features a waltz rhythm (3/4 time) and a full orchestral texture. The bottom system shows a gradual build-up (grad build) leading to a full orchestral texture. The score includes various musical notations such as notes, rests, and dynamic markings like 'Full' and 'D.S. al Coda'.

G5 (Gtr, II) E PS G5 A5 C5 w. Rhy Fig. 4 (2 times Gtr II) C5 G5
 (Gtr, II) Coda gtr.

The musical notation shows a guitar solo on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various chords and melodic lines, with some parts marked as 'Coda' and 'gtr.' (guitar). Above the staff, there are several chord symbols and performance instructions: 'G5 (Gtr, II)', 'E PS', 'G5', 'A5', 'C5', 'w. Rhy Fig. 4 (2 times Gtr II)', 'C5', and 'G5'. The notation ends with a double bar line and a repeat sign.

— 1 can't it! you she's the right one

Cont. V. slashes, Ctr TV

sf

1/2

sf

sf

p

sf

2

sf

sf

p

H. Li. 2
 Harm.

H. Li. 2
 Harm.

H. Li. 2
 Harm.

She's the right one

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody, and the second system contains the piano accompaniment. The vocal melody is written on a single staff with a key signature of one flat (B-flat) and a common time signature. It features various musical notations including eighth notes, quarter notes, and half notes, with dynamic markings such as *p*, *sf*, *f*, and *sfz*. The piano accompaniment is written on a grand staff (treble and bass clefs) and includes fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *p*, *sf*, and *f*. The lyrics 'The Rose Tree' are written below the vocal melody.

[illegible][illegible]

w/Rhy Fig. 9 (2 times)
D5

Handwritten musical notation for a rhythmic figure. The notation is written on a single staff with a treble clef. It consists of a series of eighth and sixteenth notes, some beamed together. Above the staff, there are various annotations: 'D5' at the beginning, 'C5' in the middle, and 'D5' at the end. There are also 'Full' and 'P' markings above some notes. The notation is complex and appears to be a transcription of a specific rhythmic pattern.

First system of musical notation, featuring a treble and bass staff. The treble staff includes a C5 note and a 'Pull' instruction. The bass staff includes a D5 note and a 'Pull' instruction. The notation includes a wavy line indicating a tremolo or vibrato effect.

w Rhy Fig. 9 (3 times)
D5

Second system of musical notation, featuring a treble and bass staff. The treble staff includes a C5 note and a 'Pull' instruction. The bass staff includes a D5 note and a 'Pull' instruction. The notation includes a wavy line indicating a tremolo or vibrato effect.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes a C5 note and a 'Pull' instruction. The bass staff includes a D5 note and a 'Pull' instruction. The notation includes a wavy line indicating a tremolo or vibrato effect.

w Rhy Fig. 10 (C+ V - till end)
D5

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes a C5 note and a 'Pull' instruction. The bass staff includes a D5 note and a 'Pull' instruction. The notation includes a wavy line indicating a tremolo or vibrato effect.

Rhy Fig. 10

Rhythmic figure 10, featuring a treble and bass staff. The treble staff includes a C5 note and a 'Pull' instruction. The bass staff includes a D5 note and a 'Pull' instruction. The notation includes a wavy line indicating a tremolo or vibrato effect.

D5 C5 D5 C5

Begin fade C5

D5 C5 D5 C5

D5 C5 D5 C5

Fade out

Additional Lyrics

2. Once there was this rock n' roll band rollin' on the streets.
Time went by and it became a joke
We just needed more and more fulfilling—uh-huh.
Time went by and it all went up in smoke
But check it out (To Chorus)
3. Once you made that money, it costs more now
It might cost a lot more than you'd think
I just found a million dollars that someone forgot
It's days like this that push me over the brink
*Cool and stressin' (To Chorus)

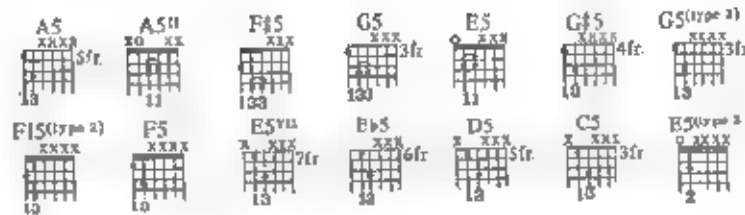
*Pronounced "Kool Ranch Dressing"

LOCOMOTIVE (COMPLICITY)

Words and Music by
Slash and W. Axl Rose

Tune down 1/2 step.

⑥ = E♭ ③ = C♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Intro (Drums) **Moderate Rock** ♩ = 132

8

NC

Cor. *off*

A5 *sl*

Gtrs. I & II - *sl*

weak glide

Gtr I

F#5

A5

F#5

P.M.

Gtr II

(2)

(4)

(2)

A5

F#5

G5 F#5 E5

P.M.

(4)

(2)

(4)

sl 3rd verses
w/ Rhy Fig. 2 (3 times) (both gtrs.)
2nd tune w/ Fig. 2
N.C. (A5)



1 Can - no find a way to cure this lone - li - ness — Yeah! I'll find a way to cure the pain — If I saw
3 See additional lyrics



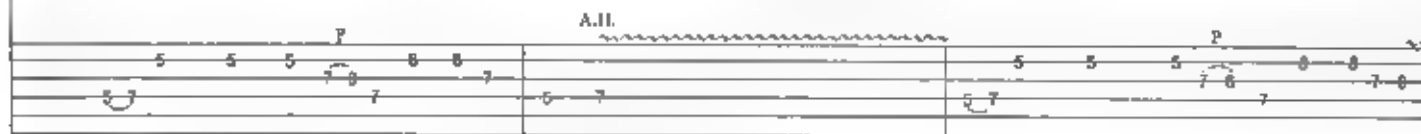
— that you're my friend, and our love, would never end, — how long be - fore I had your trust a gain. — 1



o - pened up the doors when it was cold out side, — top an' that you'd find, your own way

Riff A (Gtr III)

A.H.
(15ma)



A.H. pitch C#

w/ Rhy Fig. 2 (1st 3 bars only)



in — But how — can I pro- tect you or try — not to ne- glect you, when



H

Fig. 2 (end of Interlude I, solo)

Gtr II.

8va



sl

you won't take the love... I have to give? — I — bought me an il-lu-sion an I

Play next 6 bars 2nd time only

1st
Gtrs
I & II

AS

w. Rhy Fig 1

put it on the wal... I let it fill... my head with dreams and I had...

Play next 6 bars 2nd time only

H

p

sl

— to have them all... But oh, — the taste is nev-er so sweet as what you be lieve it is, — well I guess...

(Gtr III out)

F#5

G5 F#5 E5

w Rhy Figs. I & A

Rhy Fig 1
(Gtrs. I & II)
N.C. (A5)

F#5

P.M.

Inter with I & III
w Rhy Fig 2 Gtrs I & II)
NC (A5

The first system of musical notation for 'The Song of the Lark' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests. Below the staff, there are several letters: 'H', 'P M', 'H', and 'H'. The notation includes a variety of note heads and stems, some with flags or beams, indicating a complex rhythmic structure.

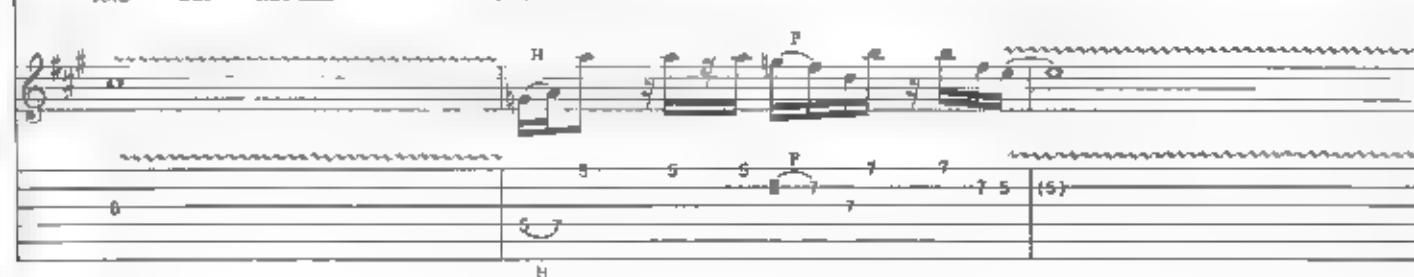
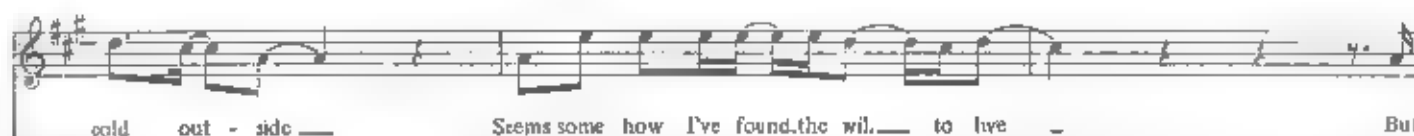
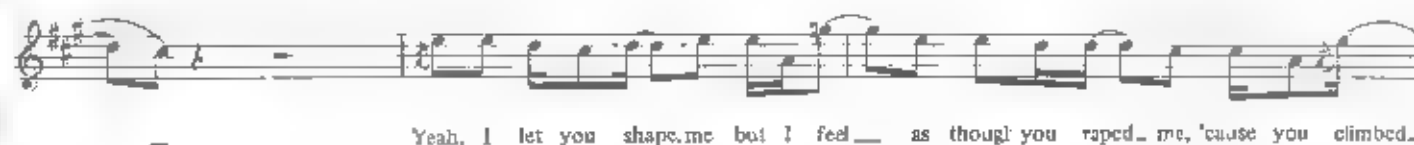
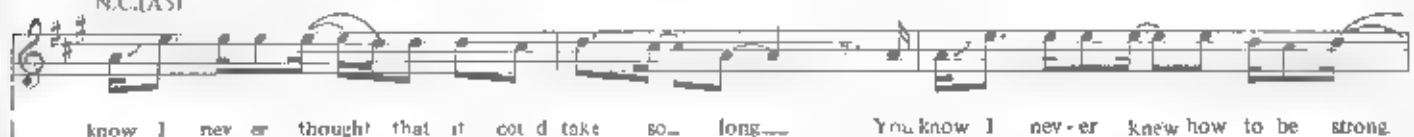
Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line on a five-line staff. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one sharp (F#). The time signature is 2/4. The piece is marked with a '1' in a box at the beginning.

Y 43L

[illegible][illegible]

The first system of the musical score for 'The Song of the Lark' is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef and a key signature change from one sharp to two sharps (F# and C#). The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'p' (piano) and 'f' (forte). The system concludes with a double bar line and a repeat sign.

2nd 41 Verses
w/Rhy. Fig. 2 (3 times)
N.C.(AS)



w. Rhy Fig 2 (1st 3 bars only)

w. Fill 1 (both times)

how can I for get_ you, or try_ not to re ject_ you, when we both know it takes time to for-give_

N C (D5)

C5

yeah_

Gtr IV out_

Gtrs. I & II

Fill (Gtr III)

Pre-chorus

Rhy Fig. 3 (Gtr II) A5 G5 G5 (type 1) F5 (type 2) F5 E5^v Eb5 D5 C5 A C5 (end Rhy Fig. 3)

2.3 See additional lyrics

and Ray Fig. 3A

*Lead vocal is tripled (sung one octave higher and one octave lower) throughout. Pre-chorus and Chorus.

A5 G5 G5 (type 2) F#5 (type 2) F5 E5^{VII} Eb5 D5 C5 A C5

know I'd like to hurt you, but my con - science al - ways tells me no You could

sell your bod - y. on the street to an - y - one whom you might meet who'd

have to try and get in - side. and bust your in no cence o - pen wide, 'cause my ba-by's got a jo-co-mo-five. My

ba-by's gone off the track . My ba by s got a lo co mo tire, got ta pee_ the buch off_ my buck

3rd time to Coda

D5 A5 D5 A5 N.C. D5 A5 D5 A5 N.C. D5 A5 D5 A5 N.C.

I know, if looks like I'm in - sane. Take a clos - er look, I'm

Gtrs. & II Rhy Fig. 4

D5 A5 C5

not to blame, no

Rhy Fill 2 Gtr III

Swa

w/Rhy Fill 2 D5 A5 C5

(cont in Fill 2) not to blame, no

Swa Gtr I, II

fade in

Guitar solo
w/Rhy Fig. 2 (1st 3 bars only) (Gtr II)
N.C. (A5)
Pull

Gtr. I

w Rhy Fill 1

Gtr I & II

Rhy Fill 3 (Gtr II)

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (Gtr I) in the key of D major (one sharp) and 4/4 time. The guitar part is marked with "N.C. (A5)" and "N.C. (B5)". The bass part (Bass) is marked with "H 7.M.-4 P.M." and "P.M.". The second system shows the guitar part (Gtr II) in the key of D major and 4/4 time. The guitar part is marked with "Gtr II cont in slashes". The bass part (Bass) is marked with "P.M.". The third system shows the guitar part (Gtr I) in the key of D major and 4/4 time. The guitar part is marked with "P.M.". The bass part (Bass) is marked with "P.M.". The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible][illegible]

Coda

w/Rhy Fig 4 (both gtrs.)
D5 A5 D5 A5 N.C.

w/Rhy Fig 4 (3 times) (Gtr II)
D5 A5 D5 A5 N.C.

D5 A5 D5 A5 N.C.

not to blame. Year

D5 A5 D5 A5 N.C.

w/last bar of Rhy Fill 2 (Gtr II)
D5 A5 C1.1

C5

If love is blind... I guess I'll buy my self a cane.

*Gtrs I & II sustain for 3 bars.

Outro

Am

G5 F5

*Gtr V

clean tone

*Piano MELODY for Gtr.

Am

Gtr VI

w/wah trem. bar 1/2

slight vib. w/bar

G F

trem. bar 1/2 vib. w/bar

C

The musical score is for the song "The Girl Who Came to Supper" from the musical "The Sound of Music". It is arranged for voice and piano. The score is in 3/4 time and consists of 16 measures. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a vocal line and a piano accompaniment. The piano part features a prominent tremolo on the right hand in measures 10-12, indicated by the instruction "trem. bar slight vib w/ bar". The score ends with a repeat sign and a first ending bracket.

Handwritten musical score for a guitar piece titled "w Rhy Fig 5 (to end)". The score is written on a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo/mood is marked "Allegro". The score is divided into measures by vertical bar lines. The first measure contains a treble clef and a bass clef. The second measure contains a treble clef and a bass clef. The third measure contains a treble clef and a bass clef. The fourth measure contains a treble clef and a bass clef. The fifth measure contains a treble clef and a bass clef. The sixth measure contains a treble clef and a bass clef. The seventh measure contains a treble clef and a bass clef. The eighth measure contains a treble clef and a bass clef. The ninth measure contains a treble clef and a bass clef. The tenth measure contains a treble clef and a bass clef. The eleventh measure contains a treble clef and a bass clef. The twelfth measure contains a treble clef and a bass clef. The thirteenth measure contains a treble clef and a bass clef. The fourteenth measure contains a treble clef and a bass clef. The fifteenth measure contains a treble clef and a bass clef. The sixteenth measure contains a treble clef and a bass clef. The seventeenth measure contains a treble clef and a bass clef. The eighteenth measure contains a treble clef and a bass clef. The nineteenth measure contains a treble clef and a bass clef. The twentieth measure contains a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations in the right margin, including "Full", "F", "vib. w. bar", "Full", "vib w. bar", "trem. bar", and "1/2".

Am
Voc Fig

Loves

So

strange

rub w bar

(5)

(end Voc Fig 1)

w. Voc. Fig. 1 t t t end)

Am

T

5.

al

Am

sl. sl.

Am

1/2

p p p p p sl. H

F

Am

p p p sl.

Full Full p sl. Full Full

Full Full p p sl. Full Full

p

Am Full

F

Full Full Full Full Full Full

Full p Full Full Full p

p

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a 3-measure rest indicated by a bracket and the number '3'. The accompaniment is shown as a series of numbers on a staff, with a 3-measure rest indicated by a bracket and the number '3'. The second system continues the melody and accompaniment, with a 3-measure rest indicated by a bracket and the number '3'. The score is marked with 'Am' (Amore) and 'P' (Piano).

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is in 2/4 time. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The bass staff features a simple accompaniment of eighth and sixteenth notes, with some measures containing triplets. The score is divided into two systems, each containing two measures. The first system is marked with a '1' and a '2' above the first measure, and a '1' and a '2' above the second measure. The second system is marked with a '1' and a '2' above the first measure, and a '1' and a '2' above the second measure. The score is written in a simple, clear style, suitable for a children's songbook.

Sogno ————— *Andante* —————

Full H P 1/2 Full H P Full Full Full Full Full Full Full P

20 18 17 20 18 17 20 20 17 20 17 19 19 17 20 17 19 20 20 19 20 20 19 19 20 20 19 19 20 20 17 17 20 17 20

J

Page 74

3. Gonna have some with my frustration
Gonna watch the big screen in my head
I'd rather take a detour 'cause this road ain't gettin' clearer
Your train of thought has cut me off again.
Better tame that boy 'cause he's a wild one
Better tame that boy for he's a man.
Sweetheart, don't make me laugh, you's gettin' too big for your pants.
And I's think maybe you should cut out while you can.
You can use your illusion, let it take you where it may
We live and learn, and then sometimes it's best to walk away
Me, I'm just here hangin' on.
It's my only place to stay at least for now anyway
I've worked too hard for my illusions just to throw them all away (To Interlude III)

4. I'm taking time for quiet consolation,
In passing by this love that's passed away
I know it's never easy, so why should you believe it?
When I've always got so many things to say?
Calling off the dogs, a simple choice is made.
'Cause playful hearts can sometimes be enraged
You know I tried to wake you. I mean, how long could it take you
To open up your eyes and turn the page

Kindness is a treasure and I's one towards me you've seldom shown.
So I'll say it for good measure, to all the one's like you I've known.
Ya know I'd like to shave your head and all my friends could paint it red.
'Cause love to me's a two way street an' I really want is peace. (To Chorus)

Affection is a blessing, can you find it in your sordid heart?
I tried to keep this thing together, but the tremor tore my pad apart.
Yeah, I know it's hard to face when all we've worked for's gone to waste.
But you're such a stupid woman and I'm such a stupid man, but love like mine's got it's own plans. (T: Chorus)

SO FINE

(Dedicated To Johnny Thunders)

Words and Music by
Duff McKagan



Slow Rock $\text{♩} = 70$

Intro **G** **Gmaj7** **Bmadd4** **C**

Ooh, _____ yeah _____

Rhy. Fig. 1

clean tone
let ring throughout

G **Gmaj7** **Bmadd4** **C** **D** **G** **Gmaj7**

(Draw breath) Ooh, _____ yeah _____ Aa.

end Rhy. Fig.

Rhy. Fig. 1A (Ctr II)

mp clean tone
let ring throughout

Bmadd4 C Gmaj7 Bmadd4 C D

Uh. Draw breath, Ah

(end Rhy Fig. 1A)

1st, 2nd Verses
w Rhy Fig. 1A 2 times
C Gmaj7

Bmadd4 C G Gmaj7

1 How could she look so fine?
2 How could she be so cool?

How could it be she might
How could she be so fine?

Ah

Rhy Fig. 1B
Gtr 1

(end Rhy Fig. 1B)

Bmadd4 C D G Gmaj7 Bmadd4 C

be mine? — How could she be so cool? —
I owe a fa-vor to a friend.

G Gtr, 7 Bmadd4 C D

I've been tak en for a fool
My friends, — they al ways come through for me, yeah. Hey —

*Play one notes 2nd time

w Rhy Fig. 2 (2 times)
Em Am C

It's (a) sto - ry of a man, (who) works (as) hard as (he) can — just to be a man who stands on his own.

Gtr II

*Play one notes 2nd time

Em Am C

But the book al ways burns, as the sto ry takes its turn an leaves a bro - ken man.

Rhy Fig 2
tr 1

2

C

w Rhy Fig 2 (2 times)

Am

story takes its turn an serves a broken man. If you hold on y we're my life.

C

E

Am

C

you could see the difference you make to me, to me I'd

(Gtr.) out

Double time $\sigma = 140$

2nd time w/ft al 1

D5 D6 D5 D6 E5 G5 G6 G5 G6 D5 D6 D5

look right up at night and all I'd see was darkness. Now I

Rhy Fig. 3

Gtr III

end Rhy Fig 3)

w dist PM H P.M. P.M.

Fill 1

Gtr IV

dum.

w. Rhy Fig. 3 (2½ times)



see the stars al right _



I wan na reach righ up and grab _ one for you _ When the

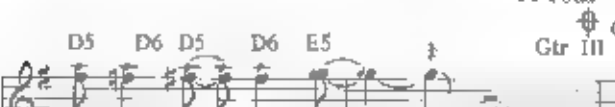


lights went down in your house _



yeah, that made me hap - py The

To Coda



sweat I make _ for you _

Gtr III G5



yeah, I think you know where that comes from Gui - tar, come on.



Gtr IV

w slide



Tempo 1

Guitar solo

w/Rhy Figs. & 1A, (both 2 times)

(Gtr III out) Bmadd4



C

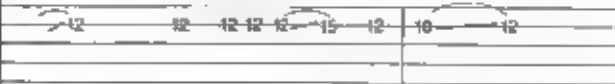
G

Gmaj7

Bmadd4

C

D



@1st: D.S. al Coda

al



G

Gmaj7

Bmadd4

C

G

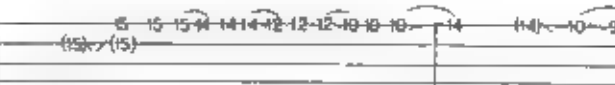
Gmaj7

Gtr III



Yeah Well I I

(cont in F1)



Tempo I
3rd Verse
w. Rhy Figs. 1A (1½ times) & 1B
G Gma,7

Coda Gtr G5

(Gtr. III out)

I think you know where that comes from.

3 How could she look so good?

Bmadd4 C G Gmaj7 w/Rhy Fill 1 Bmadd4 C D

(Whispered) So good, How could she be so fine?

w/Rhy Fig. 1B G Gma,7 Bmadd4 C G Gma,7

(Draw breath) How could she be so cool? Oh. How could it be she might.

Bmadd4 C N.C. Free time G

be mine? Ah Yeah

Gtr I

Gtr II

Rhy Fill 1
Gtr I

ESTRANGED

Words and Music by
W. Axl Rose

C5 3fr
 C5 3fr
 Bb5 1fr
 Eb5 3fr
 F5 1fr
 D5 3fr
 A5 5fr
 G.B 2fr

* tune down 1 step
 ① = A ② = Ab
 ③ = Ab ④ = Bb
 ⑤ = Bb ⑥ = B

Moderately slow ♩ = 89

C. n7

When you're talkin' to your self and no bod-y's home

vol. off mp sl

*Some chord names implied by piano

C n7

you can fool your self. You came in this world a-lone (Whispered: A lone)

vol. off mp sl

Gtr II (cool in slashes)

C5

you can fool your self. You came in this world a-lone (Whispered: A lone)

vol. off mp sl

Gtr II (cool in slashes)

C5

you can fool your self. You came in this world a-lone (Whispered: A lone)

vol. off mp sl

Gtr II (cool in slashes)

Bb5 C5 G5

So, no bod / ev er told you, bi by how t was gon ta bc

Full

1/2 2 2 1

13 13 13 (13) 13 12 (12)

Bb5 C5

What-'ll hap pen to_ you, ba by, guess we'll have to wait_ and

Fdbk 1/2 Full

Full

Full

1/2 fdbk. Full

(12) (12) 13 12 13 (13) 12 11 13 13 (13) 10 10 14

G5 Bb5 F5

(cont. in rotation)

On. wo.

grad release

sl

(14) (14) 11 (11) (11)

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The bass part is written on a single staff with a bass clef. The guitar part includes a 'Gtr' (guitar) marking. The bass part includes a 'B' (bass) marking. The score is divided into measures by vertical bar lines. The guitar part features various musical notations including eighth notes, quarter notes, and sixteenth notes. The bass part features various musical notations including eighth notes, quarter notes, and sixteenth notes. The score is presented in a clear, legible format with a white background and black musical notation.

The image shows a musical score for 'The Song of the Shrike' by Robert Schumann. The score is in G major, 3/4 time, and consists of two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a single staff, with various dynamics and articulations. The second system continues the melody, also in a single staff. The score is labeled 'The Song of the Shrike' and 'Robert Schumann'.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written in a treble clef with a key signature of one flat (B-flat). The first measure is a half note, and the second measure is a half note. The third measure is a half note, and the fourth measure is a half note. The fifth measure is a half note, and the sixth measure is a half note. The seventh measure is a half note, and the eighth measure is a half note. The ninth measure is a half note, and the tenth measure is a half note. The eleventh measure is a half note, and the twelfth measure is a half note. The thirteenth measure is a half note, and the fourteenth measure is a half note. The fifteenth measure is a half note, and the sixteenth measure is a half note. The seventeenth measure is a half note, and the eighteenth measure is a half note. The nineteenth measure is a half note, and the twentieth measure is a half note. The twenty-first measure is a half note, and the twenty-second measure is a half note. The twenty-third measure is a half note, and the twenty-fourth measure is a half note. The twenty-fifth measure is a half note, and the twenty-sixth measure is a half note. The twenty-seventh measure is a half note, and the twenty-eighth measure is a half note. The twenty-ninth measure is a half note, and the thirtieth measure is a half note. The thirty-first measure is a half note, and the thirty-second measure is a half note. The thirty-third measure is a half note, and the thirty-fourth measure is a half note. The thirty-fifth measure is a half note, and the thirty-sixth measure is a half note. The thirty-seventh measure is a half note, and the thirty-eighth measure is a half note. The thirty-ninth measure is a half note, and the fortieth measure is a half note. The forty-first measure is a half note, and the forty-second measure is a half note. The forty-third measure is a half note, and the forty-fourth measure is a half note. The forty-fifth measure is a half note, and the forty-sixth measure is a half note. The forty-seventh measure is a half note, and the forty-eighth measure is a half note. The forty-ninth measure is a half note, and the fiftieth measure is a half note. The fifty-first measure is a half note, and the fifty-second measure is a half note. The fifty-third measure is a half note, and the fifty-fourth measure is a half note. The fifty-fifth measure is a half note, and the fifty-sixth measure is a half note. The fifty-seventh measure is a half note, and the fifty-eighth measure is a half note. The fifty-ninth measure is a half note, and the sixtieth measure is a half note. The sixty-first measure is a half note, and the sixty-second measure is a half note. The sixty-third measure is a half note, and the sixty-fourth measure is a half note. The sixty-fifth measure is a half note, and the sixty-sixth measure is a half note. The sixty-seventh measure is a half note, and the sixty-eighth measure is a half note. The sixty-ninth measure is a half note, and the seventieth measure is a half note. The seventy-first measure is a half note, and the seventy-second measure is a half note. The seventy-third measure is a half note, and the seventy-fourth measure is a half note. The seventy-fifth measure is a half note, and the seventy-sixth measure is a half note. The seventy-seventh measure is a half note, and the seventy-eighth measure is a half note. The seventy-ninth measure is a half note, and the eightieth measure is a half note. The eighty-first measure is a half note, and the eighty-second measure is a half note. The eighty-third measure is a half note, and the eighty-fourth measure is a half note. The eighty-fifth measure is a half note, and the eighty-sixth measure is a half note. The eighty-seventh measure is a half note, and the eighty-eighth measure is a half note. The eighty-ninth measure is a half note, and the ninetieth measure is a half note. The ninety-first measure is a half note, and the ninety-second measure is a half note. The ninety-third measure is a half note, and the ninety-fourth measure is a half note. The ninety-fifth measure is a half note, and the ninety-sixth measure is a half note. The ninety-seventh measure is a half note, and the ninety-eighth measure is a half note. The ninety-ninth measure is a half note, and the hundredth measure is a half note.

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first line of music, starting with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, there are dynamic markings: 'G.S. out' and 'Full' (twice). The melody features a series of eighth notes, followed by a half note, and then a quarter note. The second system contains the second line of music, starting with a treble clef and a key signature of one flat. The melody continues with a series of eighth notes, followed by a half note, and then a quarter note. Above the staff, there are dynamic markings: 'Full' (twice). The score is written in a clear, legible font, with notes and rests clearly defined. The overall layout is clean and professional, typical of a music manuscript.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note G4. The lower staff is a bass line with five measures. The first measure contains a whole note G3. The second measure contains a whole note A3. The third measure contains a whole note B-flat3. The fourth measure contains a whole note G3. The fifth measure contains a whole note F3. The system ends with a double bar line.

Gm F Eb NC Cm

Old at heart, but I'm on - ly twen - ty eight And I'm much too young to let love break my heart

Fdbk
A 1/2
A 2/2

Fdbk

(12) (12) (12)

Fdbk pitch D
C (tr 1 out)

F Tb NC

Young at heart, but it's get - ting much too late to find our selves so far a -

1/2
1/2
sl. loco
P sl.

(12) 15 (7) (17) 15 11 10 11 10

Gtr I G5 F5 C5

part. I don't know how you're posed to find me late - ly

Pgtr Full Fdbk
grad. bena Full Fdbk
Gtr II out)

(10) (10)

F5 G5 F5

And what more could you ask from me? How could you say that I nev - er need -

G5 Bb5 D5 w/F#III F5VII (cont. in notation)

ed you... when you took ev-'ry thing... said you took ev-'ry thing from me?

w. Rit A CS Bb5 FS CS Bb5 FS

Y...

Gtr 1

3 5 6 5 3 1 1 1 3 5 5 6 5 3 1 1 1 3

G5 Bb5 Fdbk (8va) FS G5 Bb5 FS

*Let fdbk sustain through next 2 bars

Cm F Eb NC Gm

Young at heart, an it gets so hard to wait when no one I know can seem to help me now

Gtr II Fdbk

12 (12) (12) (12)

F.I.I

20

Old at heart but I mustn't hes- i-tate. If I'm to find my own way on.

Simon & Garfunkel
 The Sound of Silence
 Lyrics: Paul Simon
 Music: Paul Simon, Art Garfunkel

Paul Simon (Vocal)
 Art Garfunkel (Vocal)
 Piano
 Guitar

1. Silence on my side / and no one's home / (Whispered) A - lone...

2. ...

3. ...

4. ...

5. ...

6. ...

7. ...

8. ...

9. ...

10. ...

11. ...

12. ...

13. ...

14. ...

15. ...

16. ...

17. ...

18. ...

19. ...

20. ...

21. ...

22. ...

23. ...

24. ...

25. ...

26. ...

27. ...

28. ...

29. ...

30. ...

31. ...

32. ...

33. ...

34. ...

35. ...

36. ...

37. ...

38. ...

39. ...

40. ...

41. ...

42. ...

43. ...

44. ...

45. ...

46. ...

47. ...

48. ...

49. ...

50. ...

51. ...

52. ...

53. ...

54. ...

55. ...

56. ...

57. ...

58. ...

59. ...

60. ...

61. ...

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So, what 'll hap pen to is. -a hy, guess we'll have to wait, and

(4) 10 12 12 11 10 13 (13) 13 12 15

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (Gtr I and Gtr II) and a piano part (p). The guitar part features a melodic line with a "dim." (diminuendo) instruction and a "Gtr I out" instruction. The piano part includes a melodic line with a "p" (piano) instruction and a "dim." (diminuendo) instruction. The score is written in standard musical notation with a key signature of one flat (B-flat) and a common time signature (C).

N.C.(CS)
(Bass guitar & piano)

Fig. 2

Gtr IV

mp clean tone

P

1 P

Chord progression: C, C, B.

Chord progression: F, C, C, Bb.

Chord progression: C, Bb, C, Bb, F.

Chord progression: *G, F, Bb, F, F, C.

*Bass in chord names refers to bass line (next 2 bars).

Chord progression: G, F, C.

Chord progression: G, C, C.

When I find all of the rea - sons. may be, I'll find an - oth - er way, find an - oth

Rhy Fig.

or day... With all the chang ing sea - sons... of my

af. may be I'll get it right next time... An now that you've been...

(end Rhy Fig.)

bro - ken down, got your head out of the clouds, you're back down on the ground. And you don't

Full P Full P P P P P Full

17 17 17 19 17 (19) 19 20 17 17 15 20 18 16 17 18 17 19 17 19 17

Full P Full P

19 17 19 20 18 17

Well, I jumped in - to the riv - (Gtr. Harp.)

er too many times to make it home I'm out here on my own and don't say a lone

If it does n't show, give it some to read between the lines.

Gir l A5 G5 F5 G5

'Cause I see the storm is get ting clos

A5 G5 F5 G5 A5 G5

and he waves, they get so high.

Seems ev-'ry-thing we've ev-'er known's

F5 G5 A5 G5 F5 D5 C5

here

Why must it drift a-way and die?

Bb5 A G5 C5 (Gtr. I out) Bb C

Ow!

Ah.

Al!

C Gtr. I. w/delay vol. off Full 12 13 12 13 12 13

"next 6 bars

Gtr. III w/delay 12 13 12 13 12 13

Bb Full C Full Bb Full F Full (delay off)

sl sl (Gtr. I out)

w/ Ray & Tex
 (5) *dim*
 (Gtr I out)
 I've nev - er found an y - one else
 (Gtr II out) (Gtr IV)
 w/chorus
mf
 (14) (15) 13 14 15

Rhy. Pl.
Ctr. L.

The image shows a musical score for two parts: 'Rhy. Pl.' (Rhythm Piano) and 'Ctr. L.' (Contrabass). The 'Rhy. Pl.' part is written on a grand staff (treble and bass clefs) and features a complex, fast-paced melody with many beamed notes. The 'Ctr. L.' part is written on a single bass staff and features a simpler, more rhythmic line with many rests. The score is divided into measures by vertical bar lines.

w Rhy Fig. 1 st 5 bars only)

G F C G

place you... Guess I'll have to make it thru this time... oh this time

F C N.C. Gtr I C5 G/B A5 G5

with-out you. I knew the storm was get - ting clos -

sl. (Gtr IV out) (Gtr II, out)

*Gtr IV indicated to right of slash in ah.

F5 G5 A5 G5 F5 G5

er And all my friends said I was high.

A5 G5 F5 G5 A5 G5 F5

But ev - ry thing we've ev - er known s - here I nev - er want - ed it to die.

D5 C5 A5 G5 F5

5str 3/4 open A G E F5

mf dlm.

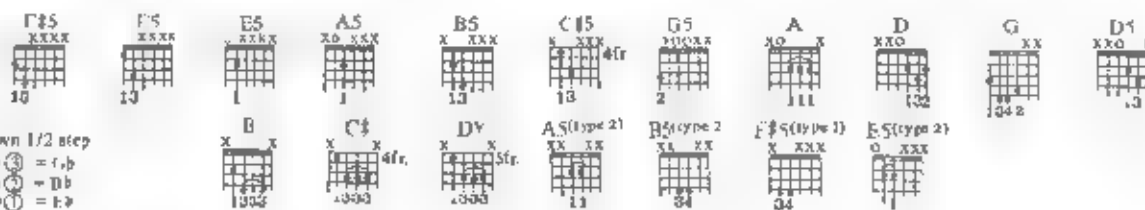
Gtr III

*Pano arr. for gtr

YOU COULD BE MINE

(Special Thanks To Bernie Taupin and Elton John)

Words and Music by
Izzy Stradlin and W. Ax. Rose



Uptempo Rock # 152

Gtr 1 N. C.
Harm.

Handwritten musical score for guitar and harmonica. The score is written on multiple staves, including a guitar staff (Gtr 1) and a harmonica staff (Harm.). The music is in 1/4 time and features various musical notations, including notes, rests, and dynamic markings such as *mf*, *p*, and *f*. The score includes performance instructions like "dou. pick" and "A sounded by pulling string off side of neck w/ vibrato like you on". The score is divided into measures, with some measures containing multiple notes and rests. The score is written in a clear, legible hand, with some corrections and annotations visible.

Gtr. III

f (w/wah wah) *pull* *p*

Riff A

Gtr. II

sl. *sl.* *p*

Riff A

Gtr. I

pick slide *1/4-3* *p*

Riff A2

sl. *pull* *p*

Riff A

4 *2* *p*

Riff A

1/2 *p*

Riff A

This page contains six systems of musical notation for guitar. Each system consists of a treble clef staff with musical notes and a guitar-specific staff below it. The guitar staff includes fret numbers (e.g., 12, 14, 16, 18) and technical markings such as 'pull', 'sl' (slide), 'P' (palm mute), and 'P.M.' (pick mute). The notation includes various musical symbols like slurs, ties, and dynamic markings. The systems are arranged vertically, with each system containing two staves. The first system starts with a treble clef and a key signature of one sharp (F#). The notation is complex, involving many ties and slurs, indicating a technically demanding piece.

end Riff A

SL P 1 2 3 4

SL P 1 2 3 4

end Riff A2)

SL P 1 2 3 4

AS BS AS BS AS F#5 E5

SL P 1 2 3 4

PM

SL P 1 2 3 4

PM

SL P 1 2 3 4

1st, 2nd Verses
2nd time w/ I in 2

A5 B5 A5 B5 A5 F#5 E5 Gtr

I am a cold heart break-er sit ta turn and a in your heart in two.

2 See additional lyrics

(Gtr III out)

Full

Gtr IV (out 2nd time)

Full

Lead Rhy. Fig. Gtr II

P.M. P.M. 4 P.M. P.M. 4 P.M. P.M. 4 P.M. P.M. 4

F#5 B5 P.M.

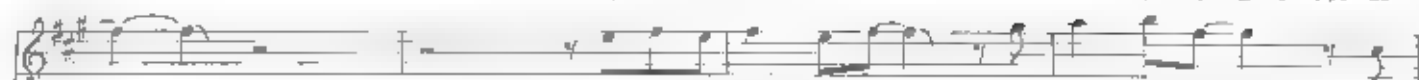
and I'll leave you y in' or, re beo

P.M. P.M. 4 P.M. 4 P.M.

F#5

A5 B5 A5 B5 A5 F#5 E5 D#5

A B A B A F#5 E5

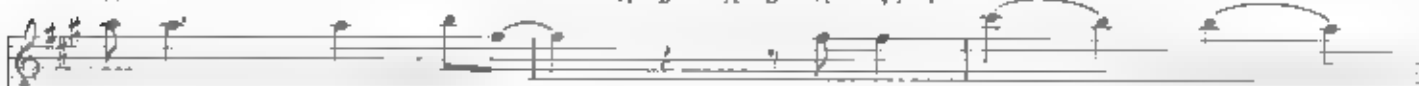


We'll be out the door be-fore ya wake. It's

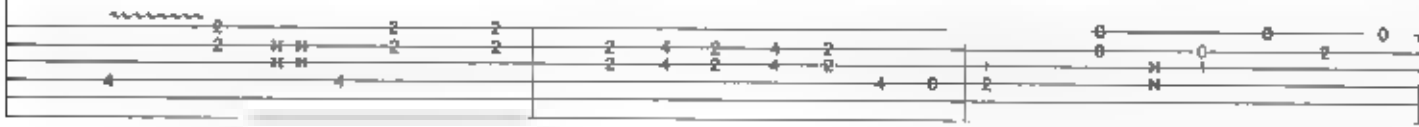
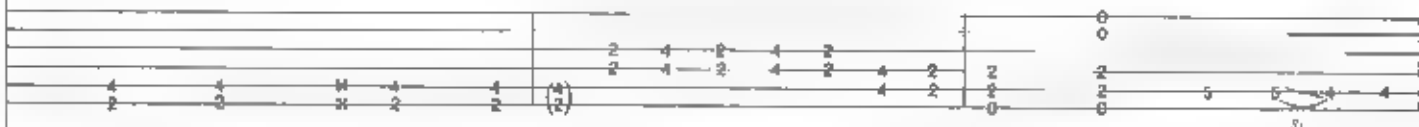


F#5

A B A B A F#5 E5 F

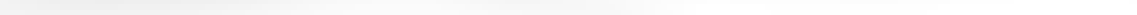


nuth - in' new ta you, 'cause I can't we vo'



Gtr I	Chorus
Rhy.	A5
Fig. 2A	◆

Gtr I Chorus
 Rhy. A5
 Fig. 2A



you could be mine, but you're

Rhy. Fig. 2
Gtr. II

let ring

2 4

AS B5 I 45

Way of life With your

tel ring- - - *te, ring-* P.M.

[illegible]

[illegible]

You could be mine...

You could be mine... (Whispered) Sh - sh sh sh - sh. You could be mine...

You could be mine... Sh - sh sh - sh, You could be mine, mine, mine, mine

Bridge
Rhy Fig. 3

(end Rhy Fig. 3)

G5 w Rhy Fig. 3

Ooh, you've gone... sketch-in too many times.

Woo...

why don't ya give me a rest

Why...

must you find

Rhy Fig. 4 Guitar solo

an - oth er rea son to cry?

let rug - - 4

Diagram 1: Musical notation for the first system. The staff shows a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Above the staff, chords D5 and A5 are indicated. The bottom staff shows a sequence of numbers (9, 9, 2, 8, 9, 1, 2, 8, 7, 6, 7, 6, 7, 8, 9, 6, 9, 7, 9, 9, 8) representing fret positions or fingerings.

Diagram 2: Musical notation for the second system. The staff shows a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Above the staff, chords D5, A5, and B5 are indicated. The bottom staff shows a sequence of numbers (9, 9, 2, 8, 9, 1, 2, 8, 7, 6, 7, 6, 7, 8, 9, 6, 9, 7, 9, 9, 8) representing fret positions or fingerings.

Diagram 3: Musical notation for the third system. The staff shows a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Above the staff, chords D5, A5, and B5 are indicated. The bottom staff shows a sequence of numbers (9, 9, 2, 8, 9, 1, 2, 8, 7, 6, 7, 6, 7, 8, 9, 6, 9, 7, 9, 9, 8) representing fret positions or fingerings.

Diagram 4: Musical notation for the fourth system. The staff shows a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Above the staff, chords D5, A5, and B5 are indicated. The bottom staff shows a sequence of numbers (9, 9, 2, 8, 9, 1, 2, 8, 7, 6, 7, 6, 7, 8, 9, 6, 9, 7, 9, 9, 8) representing fret positions or fingerings.

Diagram 5: Musical notation for the fifth system. The staff shows a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Above the staff, chords D5, A5, and B5 are indicated. The bottom staff shows a sequence of numbers (9, 9, 2, 8, 9, 1, 2, 8, 7, 6, 7, 6, 7, 8, 9, 6, 9, 7, 9, 9, 8) representing fret positions or fingerings.

Diagram 6: Musical notation for the sixth system. The staff shows a sequence of notes with fingerings (1, 2, 3, 4) and slurs. Above the staff, chords D5, A5, and B5 are indicated. The bottom staff shows a sequence of numbers (9, 9, 2, 8, 9, 1, 2, 8, 7, 6, 7, 6, 7, 8, 9, 6, 9, 7, 9, 9, 8) representing fret positions or fingerings.

While you're break-a down my back n', been rack-a'n' out my brain... it don't (Gtr ill out)

*Both F & A bent w/same fret

Gtr I

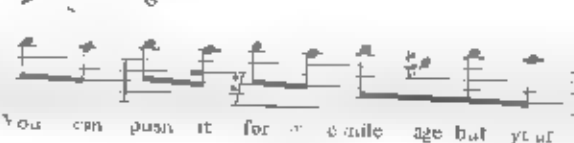
D⁹

④ Trf

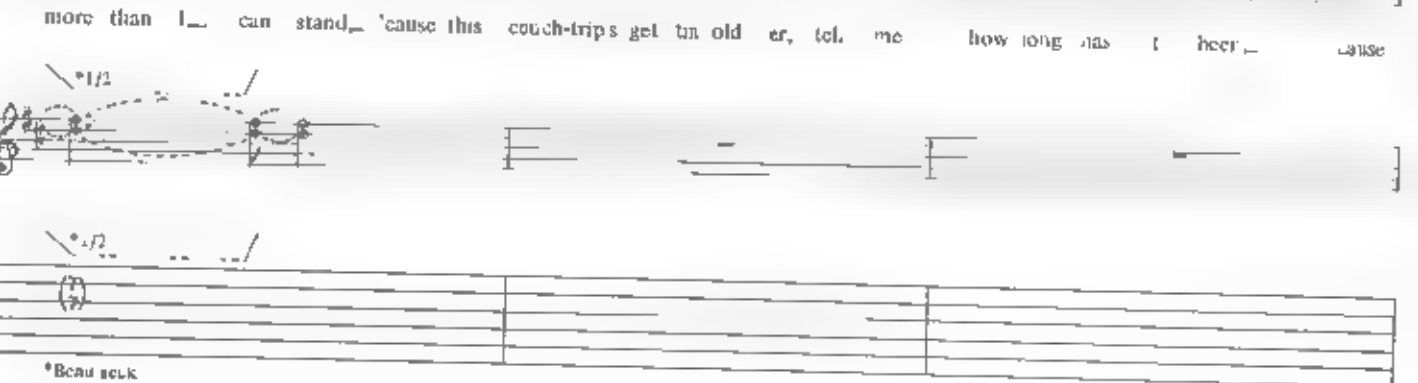
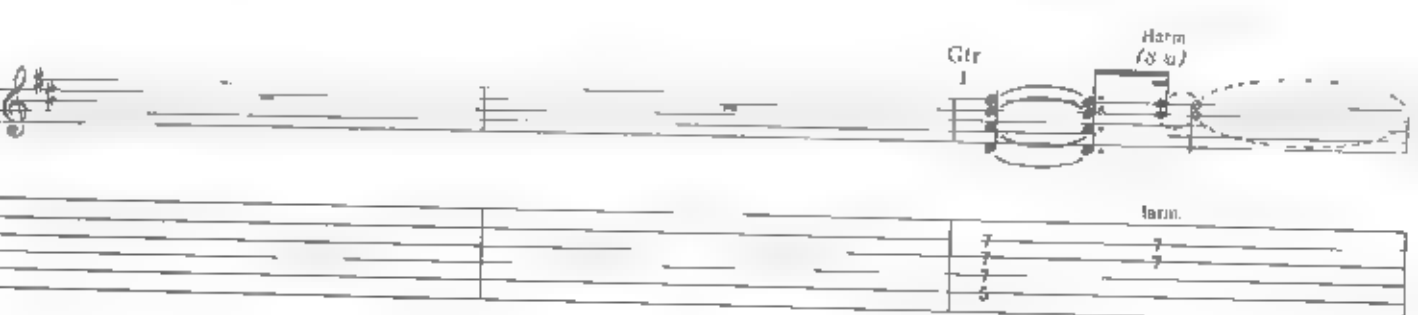
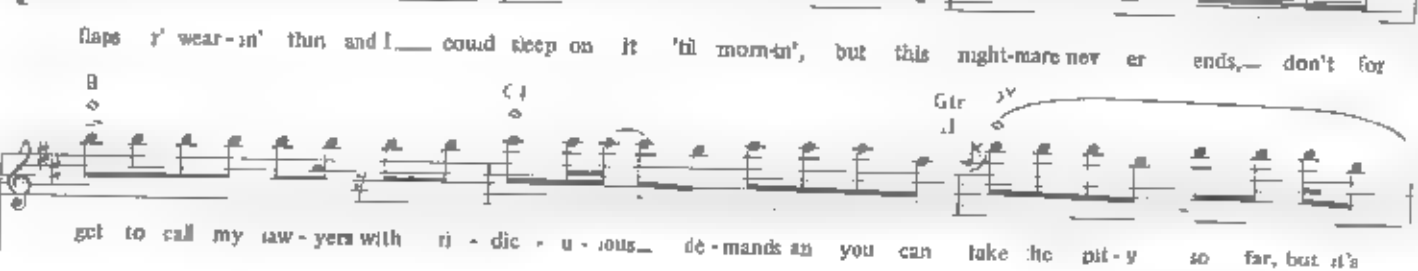
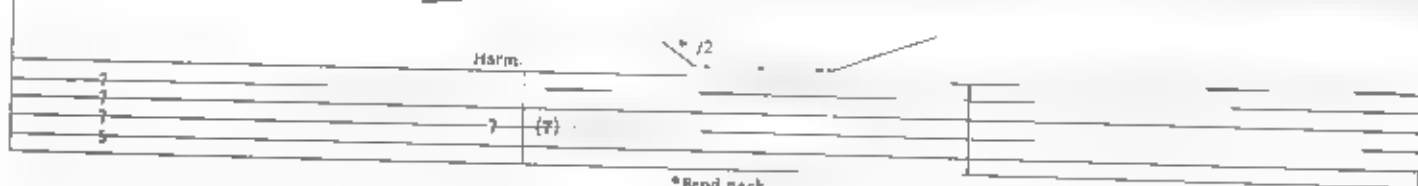
A

(Both gtrs.)

B



Gtr II



five years is for ev er an you have n o grow up ye - (Don't)

Chorus w/Ray Figs. 2 & 2A A5

B5

mine

but you re way out of

line

With your bitch slap rap on and your Co. can't tongue - you get

F#5 A5 B5

nuth n' lone sug you lone - he

Gtr III

st sl

PM

you should be you

A5 B5

(Vnu 4) (Type A) (Type B)
B5 A5 B5 A5 B5 A5 F#5 E5 w-R-y Fig. 1 Is. 4 bars only 4 times
F#5 E5 E#5 E5 F#5

B5 A5 B5 A5 B5 A5 F#5 E5 Oh you could be mine

M m m-mine-
(You could be mine.)

You could be mi me
(You could be mine.)

Ow, you could be mine.
(You could be mine)

You could be mine.

F#5 E5 F#5 E5 F#5 A5 B5 A5 B5 A5 F#5 E5 F#5 E5 F#5 E5 F#5

(You could be mine L Full Ow-Full ... You could be mine L Full Full Full Full Full Full

Full Full Full Full Full Full Full

DON'T CRY

(ALT. LYRICS)

Words and Music by
Izzy Stradlin and W. Axl Rose



Tune down 1/2 step:

- ⑥ = K_b ③ = E_b
- ⑤ = A_b ② = B_b
- ④ = D_b ① = F_b

Rock Ballad ♩ = 62

Intro Am Dm G C sus2 G/B N.C. Am Dm

mf *Ooh*

mf *let ring throughout clean tone*

Full *Vol. off* *Full* *mf* *Full*

**Swirl w/vol. control. Feedback pitch. E*

G N.C. A5 1st Verse Am Dm G C sus2 G/B N.C.

If we could see to-mor-row, what of your plans?

Gtr II out)

Gtr III let ring throughout clean tone

(2) (2) (2)

w. Fill Am Dm G C G/B NC Am 7 Dm
 No one can live in sorrow, ask all your friends, Times that you took a stride, they're
 back in demand, I was the one who's washing, brood off your hands.

Ex. 1

Part I

p clean tone w/echo

p *f*

Chorus

And you cry O love you

G5 Am

Still love you

1

*T = thumb

2

3

4

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Open A Am Am sus4 A F

Don't you cry to night

Ooh

Am Am sus4 Am G5 F

Don't you cry to night

Ooh

(Gtr. out)

*Gtr. V C5 G/B A5 G5 F5 C5 A5

There's a heavy on a boy, you, baby And don't you cry to night

Ooh

*Two str. (twist) str. for one. Guitar solo

D5 F5 G5 A5 C5 F5

let ring

Dm
C
C
G B
N.C.
Am
Dm
G

With all the voices I've heard something has died. And when you're in need of someone my...

H

...heart won't deny you. So many seem so lonely with no one left to cry to be by

Cadd2
G/B
N.C.
Am
Dm
G
Gtr C5
C/B
A5
G5

...heart won't deny you. So many seem so lonely with no one left to cry to be by

Ctr. Hm

...heart won't deny you. So many seem so lonely with no one left to cry to be by

Chorus

F5

G5

A5

F5

G5

P.M. P.M. P.M.

P.M.

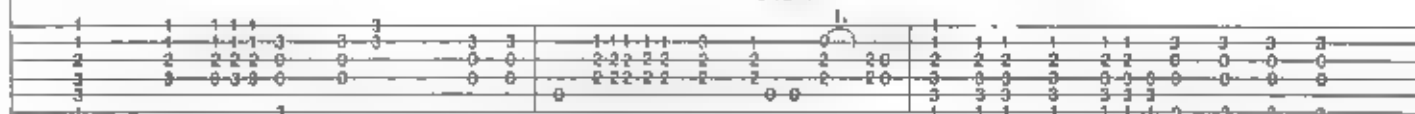


An don't you cry to - night
(Ooh.)

An don't you cry to night
Ooh.



P.M.



Gtr V



A5

F5

G5

C5

G, B

A5

G5

P.M. P.M. P.M.



An don't you cry to night. There's a heav - en a - bove you ba - by
Ooh Ooh



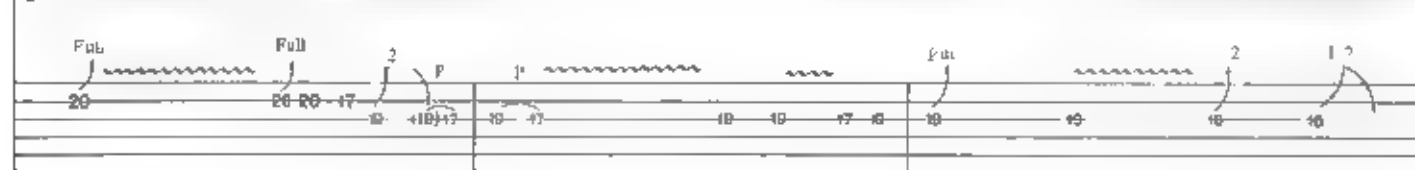
P.M.



Full

Full

Full



Full

Full

Full

Free time
w/Fill 5
C5

F5 G5

Don't you cry- to- night.

rit.

Full *Full* *rit.* *Full*

N.C.

sl.

Full *Full*

Fill 5

Gtr. II

Full

Full

12 (12)

*Swell w/vol. control.

MY WORLD

Words and Music by
W. Axl Rose

Moderate Rap ♩ = 108

N.C.

(w/Keyboards, drums effects)



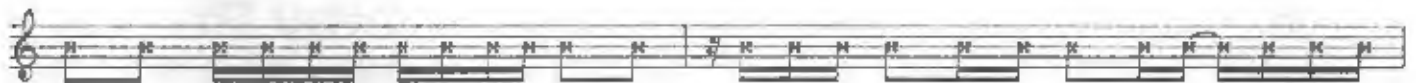
(Spoken:) You wan-'da step in-to my world, it's a so-ci-o-psy-choi-ic state of bliss.



You've been de-layed in the real world. How man-y times have you hit and missed? Your



CAT-scan shows dis-fig-u-ra-tion. I wan-na laugh my-self to death. With a



mis-fired syn-apse, with a beat con-fig-u-ra-tion, I'll hold the line while you gasp for breath. You wan-na



talk to me? (So talk to me.) You wan-na talk to me? (So talk to me.) You wan-na



talk to me? (So talk to me.) You wan-na talk to me? (You can't talk to me.) You wan-na



talk to me? (You don't un-der-stand your sex.) (You ain't been mind-fucked yet.)

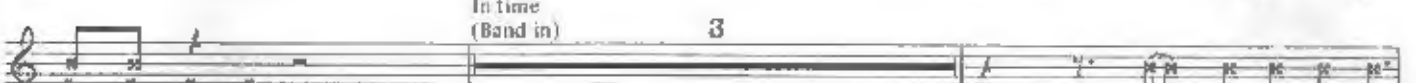


Freely

Let's do it.

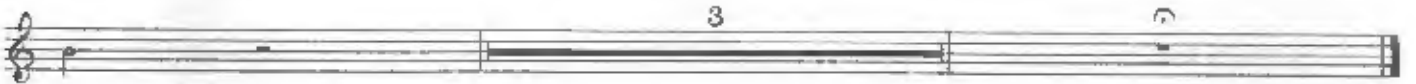
Let's do it.

(Oh, Let's my



do it,
dis-tur-b-ed smile.)

Guess what I'm do-ing



now.

GUNS N' ROSES USE YOUR ILLUSION II

CIVIL WAR

14 YEARS

YESTERDAYS

KNOCKIN' ON HEAVEN'S DOOR

GET IN THE RING

SHOTGUN BLUES

BREAKDOWN

PRETTY TIED UP (THE PERILS OF ROCK N' ROLL DECADENCE)

LOCOMOTIVE (COMPLICITY)

SO FINE

ESTRANGED

YOU COULD BE MINE

DON'T CRY (ALT. LYRICS)

MY WORLD

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